

THE HOUSING OF THE DRAMA.
WITH SPECIAL REFERENCE TO
SUBSCRIPTION AND ENDOWED THEATRES.

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INTRODUCTION.

THE subject of the paper I am presenting to-night is "The Housing of the Drama," and I must preface my remarks by saying that, when the courteous invitation of your Council indicated that this evening was set down for a discussion on theatres, I was at considerable pains to select a title which should exactly describe the bearing of my contribution.

It is the housing of the *Drama* of which I wish to speak, neither more nor less, and I may as well at once say that the use of the word "theatre" in the title has been purposely avoided: for when speaking of the theatre we are too ready to associate with it all the many forms of entertainment which require an auditorium and a stage—from grand opera to variety show. Similarly such terms as "planning" and "construction" have intentionally been omitted. To have included either would have compelled me to deal with the playhouse solely from its architectural or technical aspect. This is not my intention, the less so because this room has already witnessed several interesting discussions on the building and equipment of the modern theatre, at home, on the Continent, and in America. In fact, many questions of detail essential to the construction were then so ably dealt with that I should only be traversing

old ground. Hence I have ventured to come before you this evening with a contribution on broader lines. I shall endeavour to treat of some of the aspects under which a playhouse devoted to the production of drama can be constructed, not only as a temple of art, but also as the pride of the nation or community to which it belongs. These aspects demand the attention of the architectural and allied professions, for without the assistance of the architect of to-day and his co-workers the successful issue of any movement towards a better class of building is almost impossible. I say "architect of to-day" advisedly, for it is not many years back that the architect considered it was his only duty to carry out his client's instructions to the best of his ability, without dealing with the purpose or object of the building from ideal points of view—much less trying to influence his client in this respect. At the present time, however, I am glad to say, we have architects (like Mr. Aston Webb) who will go so far as to give such prosy themes as a grain warehouse an architectural treatment of the very highest order. Moreover, we have architects who consider that they have a higher mission than the mere welding together of bricks and mortar. They intend to beautify our cities and give dignity and importance to our public institutions, and even if commissions do not fall their way they do everything in their power to see that we are saved from further eyesores. It is to those that I chiefly address myself to-night when I deal with the "Housing of the Drama" not as a question of construction but as a question of policy.

Now when speaking of the one form of entertainment under consideration to-night—the *Drama*, as distinct from the opera or the lighter forms of amusement—it would be well to bear in mind that this includes comedy and tragedy alike—the chamber play as well as grand drama—in fact, all such presentations of plays which are given with due regard to art and literature, as well as for purposes of education, with the object of dealing with serious problems, or for the recreation of the cultured. I am afraid I must exclude the melodrama, and even the ever-popular modern farce.

I ask then how the drama in its highest sense is housed to-day. How is it housed in the Metropolis, how in the provinces, how abroad? And what principles guide the constitution of the home of the drama? What is the basis on which buildings devoted to the presentation of plays are erected? The answers to these questions are all-important when considering whether a playhouse fulfils the function for which it is provided. They are also essential if we wish to know the lines on which a modern playhouse should be built.

THE PRIVATE THEATRE OF THE METROPOLIS.

To begin with, let us remember that London has no other form of playhouse than what is termed the private theatre. However high a standard may be reached by productions associated with individual examples, these private theatres cannot be considered otherwise than as having their basis in commercial enterprise. This commercial spirit is but rarely shaken off even by a management of the highest order.

The home of the drama in the Metropolis is sometimes a building owned and managed by the same person, who is a manager or actor by profession, or similarly owned and managed by some combination of persons (a syndicate or company) who undertake the direct control of their house through one or more of their number. More often, however, the owner leases his building for terms varying in length from a few nights to a number of years, and the lessee may be an actor, a manager, or again some syndicate or company formed for the presentation of an individual play or a series of productions. In the first case, that in which the theatre owner conducts his theatre directly, his holding principally resembles that of a theatrical business; in the latter case, where he leases his building, the property may be considered an investment which the lessee can use for his own special purposes. The latter

may, if he prefer it, make money by pandering to an inferior scale of public taste; he may wish to entertain with due regard to Art, to educate his audience, to amuse it, or both. He may conduct the theatre with high ideals, or otherwise. But, with very few exceptions, it is inevitable that the theatre owner and theatre lessee must bear in mind the cost of land, and of bricks-and-mortar! Some owners or lessees may have been granted voluntary support or subsidies as regards special efforts on their part. But as a rule, whether built for direct management or as an investment, the site, the building, and the equipment of a London playhouse are plain questions of rent-roll and *£ s. d.* pure and simple. What is more—the London playhouse is but seldom erected by the man who can sail an easy course with a large banking account at his back. With few exceptions we find a most complicated financial basis, in which questions of option, of mortgage, and the like, predominate. The same holds good for our provincial centres, with the one exception, that of the Memorial Theatre at Stratford-on-Avon, which had a special building fund voluntarily subscribed, with the view of erecting a monument to Shakespeare. The same state of affairs also exists in our colonies, and, with one or two exceptions, in that other great English-speaking country, the United States.

THE MUNICIPAL, SUBSCRIPTION, AND ENDOWED THEATRES OF THE CONTINENT.

But on the Continent what do we find? Among Latin countries in the South of Europe we certainly meet with the private theatre to a considerable extent. We also find the private theatre in large capitals of the Teutonic countries in Northern Europe. We further have the private theatre which is subsidised by the State or otherwise, notably in Paris and Northern Italy. The private theatre, however, is not the *typical* home of the drama for the Continent. Principally the municipal, the subscription, or the endowed theatre prevails, and also to a certain extent Court and National theatres, though, as a rule, the Governments or Courts of Europe only possess opera-houses or large playhouses intended for the presentation of both opera and drama.

Now the purposes of a playhouse when not conducted as a money-making concern, as is necessarily the case with the private theatre, can be (1) for the satisfaction of luxury, (2) for educational purposes, or (3) for recreative purposes, or for the realisation of any two of these intentions, or even all three.

Let us commence with the municipal theatre of the Continent. Its object is generally educational and recreative, the low price of admission enabling all classes to witness the performance. Beyond the original outlay on the building the ratepayers may either allow some annual vote towards maintenance, or they may simply guarantee to meet deficit, should there be one. It is merely a question of good stage-management and the judicious pricing of admission; for, as there are no profits to be made, the plays should practically be presented at cost price. It is not my purpose here to describe on what lines such theatres are managed, but I would impress upon you that the municipal theatre ranks with the highest of the public institutions of any community, and the building, which stands as a local monument, generally embodies all that the community can afford to give in art and excellence of workmanship.

Next, the subscription theatre, which differs only from the municipal theatre as regards origin. It is not the property of the ratepayers, but is presented to the town sometimes by one or more wealthy citizens, at other times by a large section of the community who desire to participate in providing the town with a suitable playhouse, and contribute from a few pence to some thousand pounds, according to their respective circumstances. It is true that such subscription theatres are not infrequently managed by the municipality on the same lines as the municipal theatre, the donors having presented the playhouse to the public authority, and the municipality having undertaken its administration. It is thus that

we get the so-called "City" theatre, which, though for all practical purposes a municipal institution, yet differs from it by the manner in which it was brought into existence. On the other hand we have the *bona fide* subscription theatre, managed by the representatives of the subscribers or by trustees, the municipality, however, having perhaps also contributed to the fund in some form or other, such as by a grant of money towards the building, an annual grant towards its maintenance, or, as is often the case, by the gift of the site. Then, again, we have the institution which is managed by the sub-

scribers themselves, who, however, in some cases hold the actual building in trust, some rich citizen or citizens having built a playhouse and handed it over to a general body of subscribers. They equip it and undertake to manage the establishment, guaranteeing any deficit in the usual way. Lastly comes the endowed theatre, for which land and building are presented, together with a sufficient sum put in trust to cover the maintenance of the block, and any reasonable deficit on the productions. It is the *bona fide* endowed theatre of this description that rightly ranks with some of those generous gifts of endowed picture galleries, public libraries, and artisans' dwellings for which this country is distinguished.

The most recent form of the subscription theatre, by the bye, is the "People's" playhouse, voluntarily subscribed for by every class of the community, and conducted on co-operative lines; while a particular form of the endowed institution is the playhouse which has been established on philanthropic lines for the entertainment and elevation of the working classes, like many of our free libraries.

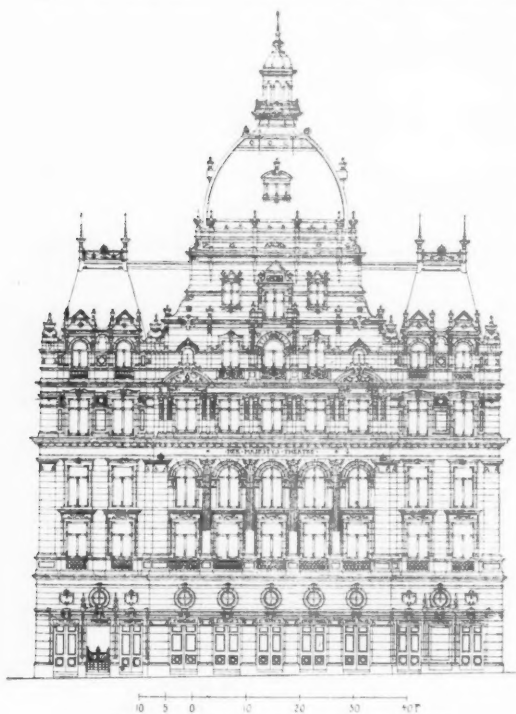


FIG. 1.—PRIVATE THEATRE, HAYMARKET, LONDON.

Now each of these—the municipal theatre, the subscription theatre, and the endowed theatre—is essentially a public institution. The standard of its founders is a high one, and where this is the case it follows that the conception and rendering of both interior and exterior—in other words, the architectural lines—ought to attain an equally high standard. The municipal theatre practically always stands as a monument to the prosperity and culture of a community, and the architecture of the subscription theatre is intended to give a similar impression. A certain spirit of rivalry between different localities also affects the architectural treatment; for the municipal or subscription theatre generally becomes the show place of the locality; it is not infrequently used for purposes of ceremony and hospitality; in many respects it is also the assembly room for all classes. As suitable law courts should emphasise the dignity of justice, and a Government office indicate the centre of authority, so should the playhouse embody the social status, and the culture and prosperity, of the community; and this, I am glad to say, is generally the case on the other side of the Channel.

But let me at once say that not every subscription or endowed theatre, nor every muni-

cial theatre, is erected solely for the presentation of the drama, though there are many instances where this is the case. Only recently I have heard that the city of Frankfort, which already has a magnificent subscription opera-house, is about to have a municipal home for the drama as well. Not infrequently are such playhouses also intended for the presentation of opera. A playhouse may be built particularly as the home of the drama, but it may be arranged so that opera also can be represented. The opposite is often also the case: that is to say, a municipality has its opera-house in which drama is presented, and besides the regular opera company there is a regular dramatic company. As, however, we are speaking of the "housing of the drama," it is not a question of immediate importance whether the building is used for other purposes than that for which it was originally intended, or whether drama is temporarily produced in what we might term an opera-house. The only point we have to bear in mind is that frequently the same building is technically unsuited for the two purposes. A building intended for the presentation of the drama, and well balanced in its proportions, becomes "dwarfed" in feeling, if I may say so, when grand opera is presented in it; whilst, *vice versa*, all the beautiful effects in acting a chamber play are lost in a building designed primarily as an opera-house. Now this can be the case, and is sometimes the case, in the municipal, subscription, and endowed theatres, but as a rule we may take it that this unsuitable combination is one of the characteristics of the National and Court playhouses.

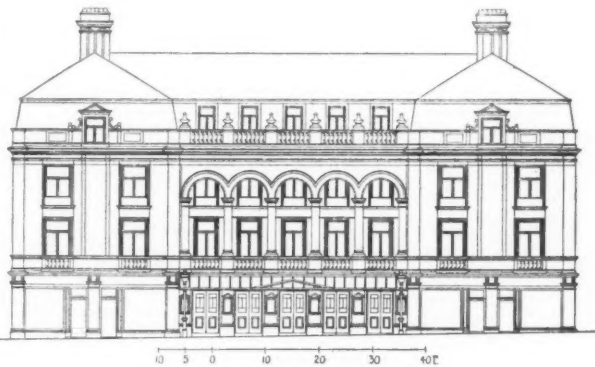


FIG. 2.—PRIVATE THEATRE, WOLVERHAMPTON.

Of course there are also National and Court playhouses identified solely either with the drama or the opera, for Vienna has its Opera House as well as its Court playhouse. The Czar's Theatre administration has together seven playhouses, three of which are devoted to drama. Berlin has its *Schauspielhaus* as well as its Opera House.

THE COURT AND GOVERNMENT THEATRES OF THE CONTINENT.

But what is a National or a Court theatre? I have said theatres originate either from a commercial object, for the gratification of luxury, for educational purposes, or for recreation. Now the Court theatre is peculiarly the luxury of royalty, established and maintained at the expense of the reigning monarch, though generally open to the admission of the general public on a certain payment, except when reserved entirely for some Court function. The Court playhouse is generally the pride of a Continental monarch: he uses the building for the entertainment of his guests, for public receptions, and the like. Whether the production be an opera, a play, or a ballet is often quite immaterial so long as the production is of a high standard and does credit to the culture of the Court. Being the outcome of luxury, the Court playhouse, however, frequently becomes a veritable palace of luxury, for nowhere is the play more sumptuously housed than in these Court establishments. This lavish style of housing is, however, not so much due to any desire to give the play dignified surroundings, as to give the Court a suitable place of entertainment. Practically the same description holds good for National and Government theatres, with the exception that the institution then becomes the pride of the nation at large and a suite of reception-rooms for the Government. The educational objects put forward by Governments are, I am afraid, merely an excuse

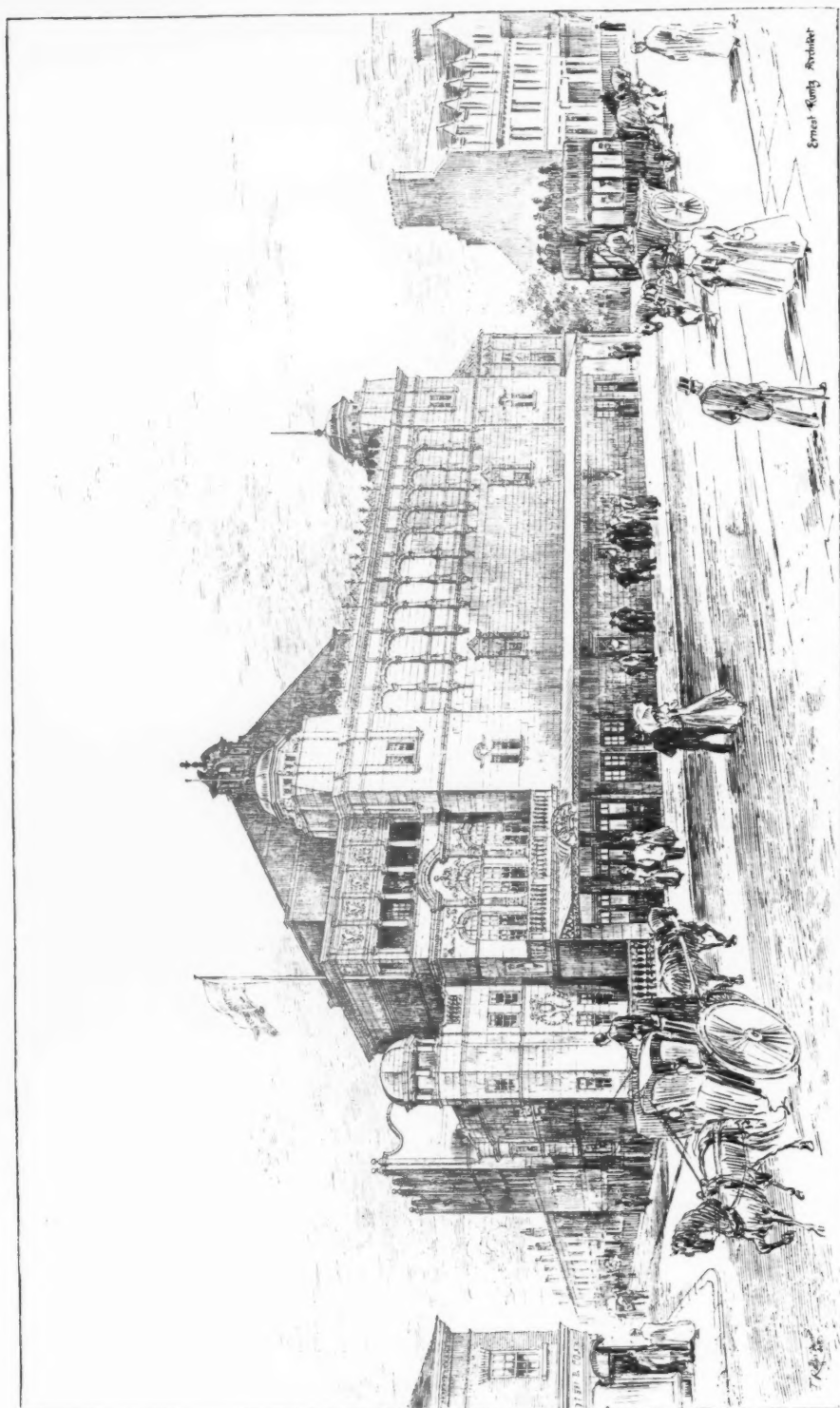


FIG. 3.—PRIVATE SURUHAN THEATRE, PEKING.

in such cases. As the Court playhouse is a symbol of the power, means, and culture of a reigning monarch, so does the Government theatre indicate the resources of the State; the architectural pretensions of the building vary according to national influence and wealth, and are quite independent of any idea of suitably housing dramatic art.

Now, as I have said, the presentation of opera or drama is often combined in the Court or National building, many Courts and Governments having only one playhouse, whilst employing two or even more companies for the presentation of the different forms of enter-



FIG. 4. — SUBSCRIPTION THEATRE, STRATFORD-ON-AVON.

tainment. As I have indicated, however, this system does not tend towards the proper housing of the drama, for no art requires so careful and studied an environment. The greatest attention should be given to questions of proportion, even to the extent of the designer weighing the preferences of an audience in favour of grand drama or chamber drama. The house which may be suitable for the presentation of a great Shakespearean play is by no means desirable for some little character sketch with a cast of only four or five individuals. The administration of the Court Theatre at Vienna has recognised this; and whilst at the present time it controls the most beautiful home for the drama that exists in the world, it has yet deemed it necessary to consider the advisability of erecting another Court theatre, devoted entirely to chamber plays, leaving the grander house for the presentation of great classical plays. It is too ridiculous to find the *Comédie Française* Company playing at Drury Lane, and Grand Opera at Daly's Theatre. Nothing could be more incongruous. I will even go farther; I will say that whilst Her Majesty's Theatre is

by no means too big for the presentation of *Julius Cæsar*, I should much prefer to see *The Liars* given at the Criterion than at the larger house in the Haymarket. Eight hundred with a maximum of one thousand should be the extent of an audience for a chamber play if every individual in that audience is to appreciate the acting. For *Julius Cæsar* there is no



FIG. 5. - SUBSCRIPTION THEATRE, FRANKFORT.

reason why the auditorium should not be capable of holding two thousand people. In the same way I see no reason why the Opera House should not hold an audience of three thousand.

THEATRE DESIGN.

But now, having indicated what spirit prevails for the original conception of municipal and subscription and endowed theatres on the one hand, and Court and Government theatres on the other, let me briefly recapitulate and say that the municipal theatre is intended to provide such suitable housing for the drama as can be offered by the community, the subscription or endowed theatre to the extent of the provision offered by its donors, while Court and Government theatres are erected in a manner commensurate with the larger financial resources of the Government or monarch, irrespective of what is due to dramatic art. With the private theatre I would here remind you that we found the housing of the drama to be simply a question of £ s. d. In the private theatre we have only a problem of economy to solve, and the only regard that has to be given to the architectural rendering is whether the individual holder or lessee considers that his audience requires a little more gilt, a little more York stone, Art in its best meaning, a semblance of Art, or the gaudy treatment advertisement. I am glad to say that we have a few actors

and managers who, though risking their money, have thought of the suitable housing of the drama, independently of the absolute restrictions of *£ s. d.* Take Mr. Darbyshire's charming record of his architectural experiences, and we very soon recognise the spirit in which Sir Henry Irving first put the old Lyceum in order in 1878. But Sir Henry Irving has been the exception, and those who followed in his footsteps were often little else than mere imitators, void of the true intelligent feeling which is the characteristic of their master. To narrate an anecdote which illustrates how the true feeling for the suitable housing of the drama can be misinterpreted, a certain actor-manager—so the late Mr. Phipps told me—going to the extreme, wished his vestibule to have a sacred appearance. "We should feel inclined to fall on our knees when we approach this shrine of the drama," said that actor-manager. It is true that he changed his mind afterwards, and wished to have his vestibule majestic—"Plenty of red, gold, and marble," he said; "we should be inspired by the awe of the drama and its majestic power." Well, he changed his mind again; he thought of the drama in its homeliest spirit, as the friend of the tired mortal, and that vestibule was to entice the wanderer into homely surroundings. So you see how that actor-manager successively misinterpreted the requirements of a theatre, though well-intentioned, and as architects you will, I am sure, pity the *compère* who was instructed to solve the three problems in turn, and then a combination of all three. I may as well say that the architect did not solve the problem. And if you wish to enjoy the beautiful plays which are presented at the theatre I am referring to, mind you go in by the patent pit door,

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FIG. 6.—THEATRE SUBSCRIPTION THEATRE, WORNS. (From *Modern Opera Houses and Theatres*.)

or the stage door, or a window if no door is available; but do not venture through that sacred, majestic, and homely vestibule, for it will spoil your evening! But it is not often that we have such an employer as Sir Henry Irving, nor even the

species of actor-manager whose vestibule I have just referred to. As a rule we have to deal with men to whom the appearance of the playhouse is a matter of minor importance so long as there is the customary display of velvet and gilding in the auditorium. And they are quite right, for with few exceptions the London manager and his provincial colleague have only to cater for the pleasure of a sensation-seeker practically devoid of any feeling for architecture, and with little reverence for dramatic art. The British public cares very little for architecture, and the drama is merely classed as an entertainment. It is otherwise outside our isles. With a genuine reverence for dramatic art

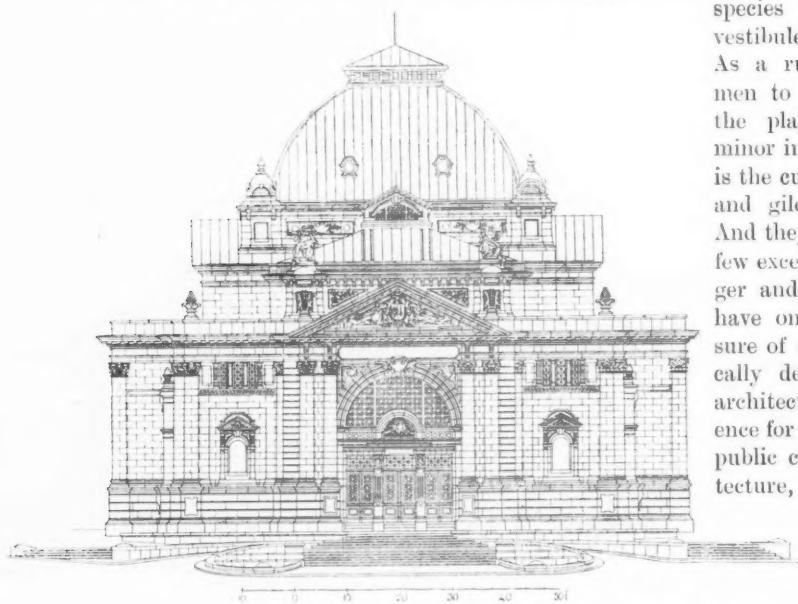


FIG. 7.—MUNICIPAL THEATRE, ESSEN.

there is also a genuine interest in architectural work, with the result that the play finds a worthy home amid appropriate and dignified surroundings.

THE THEATRE ARCHITECT.

Now I have frequently said that the London playhouse is generally placed in the hands of architects who are merely good planners, good constructors and business men, with a qualification of being able to provide for a maximum audience at a minimum outlay. With but few exceptions, it is of little importance that the so-called architect lacks the true feeling of art, if only he can secure the latest trick of the plaster manufacturer to catch popular taste. What counts more than any repute for architectural design is that the architect should have the talents and facilities of a financial agent, and be able to find money for the enterprise. I have heard the late Mr. Phipps remark (and I had a great admiration for Mr. Phipps's powers of designing) that half his clients would have been frightened away if he had spoken of architecture with a big A. They would have thought him expensive, a faddist, or anything but what they wanted. He purposely avoided trying even to make his façades or decorations presentable, for fear of being thought an art architect and losing his theatrical *clientèle*. Of the many private playhouses that he designed—and I think I know them all—Her Majesty's Theatre is the only one where there has been any serious attempt made at architecture, and this is mainly due to Mr. Tree having indicated that he wished to have something above the commonplace. Of private theatres by other so-called "theatrical architects" I regret that I do not know any that can boast of architectural pretensions. At present the only theatre that deserves serious attention on account of its rendering is quite a small one at Cambridge, which, in

spite of most unsuitable surroundings, has a charming interior. This is the work of Mr. Rüntz, who does not figure as a distinguished theatrical architect, but as an architect in the best sense, who, among other important commissions, holds several for playhouses. His new playhouse at Peckham, the perspective of which is given on p. 186, promises, however, to show an architectural rendering of a higher order. He is bold enough to risk losing his theatrical client by giving us a building of some importance. Mr. Darbyshire, by the bye, has conceived

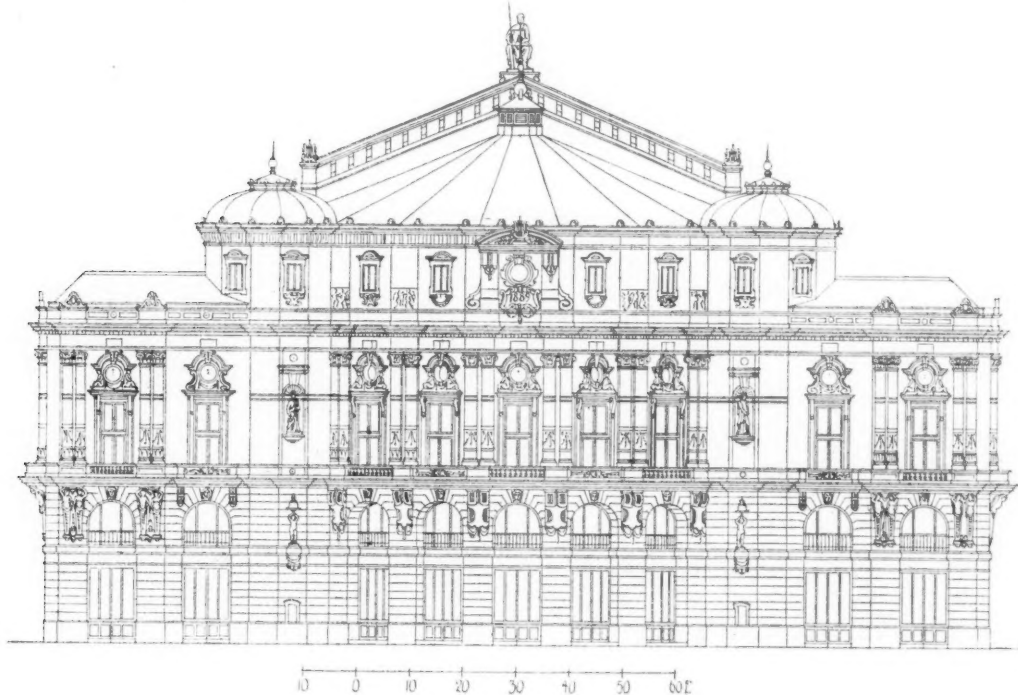


FIG. 8. — MUNICIPAL THEATRE, BILBAO.

some excellent plans on true art lines in connection with the variety theatre, which we must not, however, refer to when speaking of the drama. Messrs. Colcutt, D'Oyly Carte, and Holloway similarly did excellent work at what is now the Palace Theatre of Varieties. But so far as the drama is concerned, the architectural rendering as a rule is quite nondescript.

Now, abroad, the architect of a playhouse has to be an architect in the very highest sense of the term—and very rightly so too. Where a municipal monument, the gift of a subscriber, or a Court or Government theatre has to be dealt with on the lines indicated, it is only natural that every effort should be made to obtain a good building; and even in the private theatre, as will be seen from the New Theatre at Berlin, the necessity for catering for people who take interest in architecture and respect the drama compels the architect to be something more than a mere constructor. For the building of a suitable home for the drama is one of the most difficult tasks that an architect can undertake, and calls for a man endowed with a pure and true spirit of the architectural vocation. His work demands the largest share of real beauty, and the most careful blending of architecture, sculpture, and painting, whilst the complicated practical requirements are at the same time hostile to all

his efforts at perfection in design. There is, in fact, no class of architectural work which puts forward more numerous, complex, and essentially technical demands, and requires at the same time that the rendering shall not fall below the highest standard of taste, than that of the theatre.

EXAMPLES OF PRIVATE THEATRES.

But now let us look at examples of playhouses erected under the different circumstances I have indicated. We will commence with the private theatre. But let us simply pass over the eyesores which have been erected in such numbers, and only take the very pick of what we have in private theatres in the Metropolis. Now there is no doubt that in the West

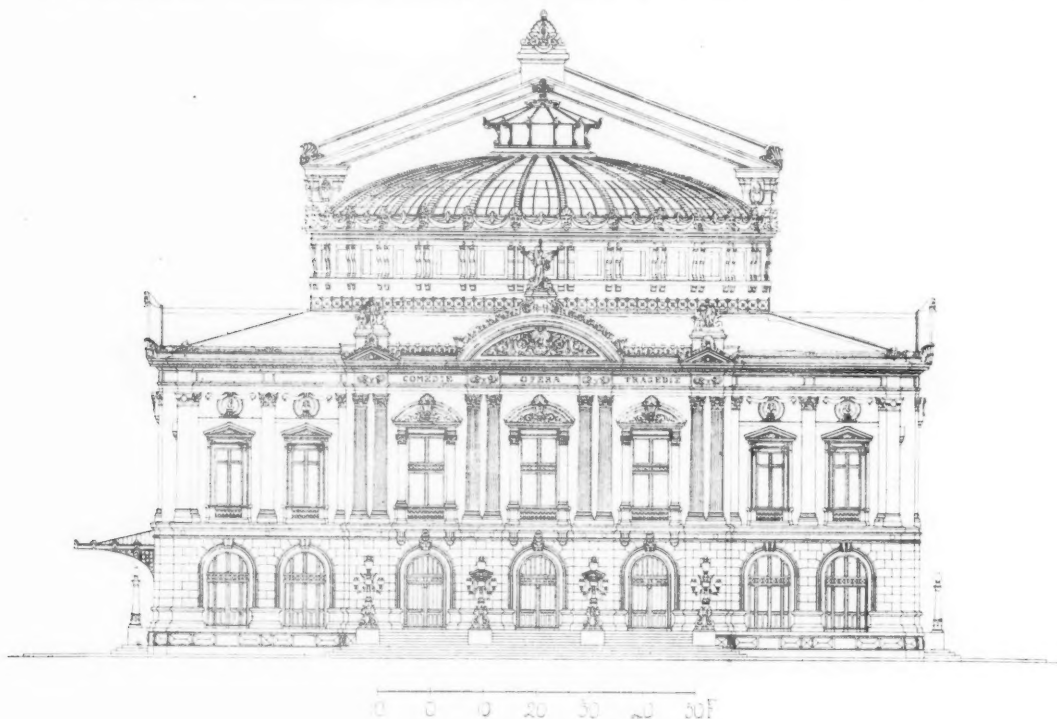


FIG. 9.—MUNICIPAL THEATRE, GENEVA.

End the most recent playhouse, Her Majesty's, in the Haymarket, just referred to, is in a way immeasurably the best example of recent theatre architecture, both in plan and architectural rendering, and this is due, as I have said, to a great extent to the liberal spirit of the lessee, and also to the peculiar facilities of the site. In Her Majesty's Theatre the late Mr. Phipps surpassed all his former efforts, and furnished London with a playhouse so admirable in the arrangement that it will long be considered a model of its kind. And yet no one who does not recognise the posters and the lighting would point out this building as the home of the drama. Its exterior, excepting for its many doors, would be just as suitable for a suite of modern flats or an hotel. And in the interior, though we find many individual and pleasing features, but few are characteristic of a playhouse, nor does the decoration show breadth of design. All that the practical planner could have done has been done in this

building to fulfil the requirements of the management, with due regard to economy; but that is the greatest praise we can give it, and in that respect alone is it a model. To

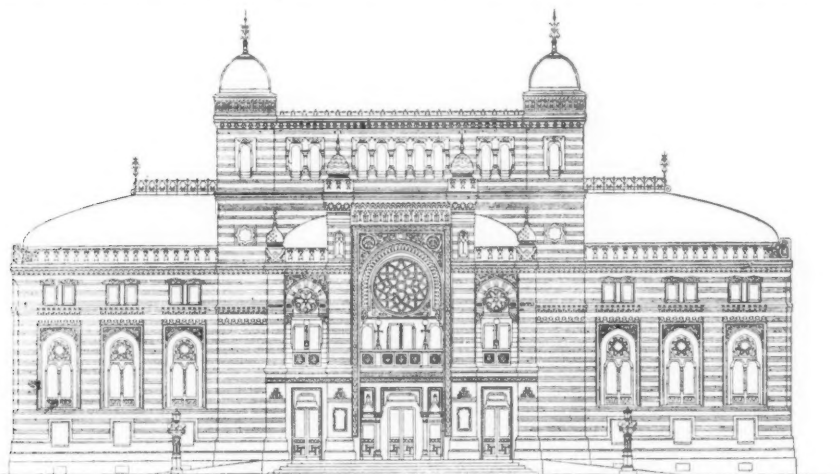


FIG. 10.—MUNICIPAL THEATRE, TIFLIS.

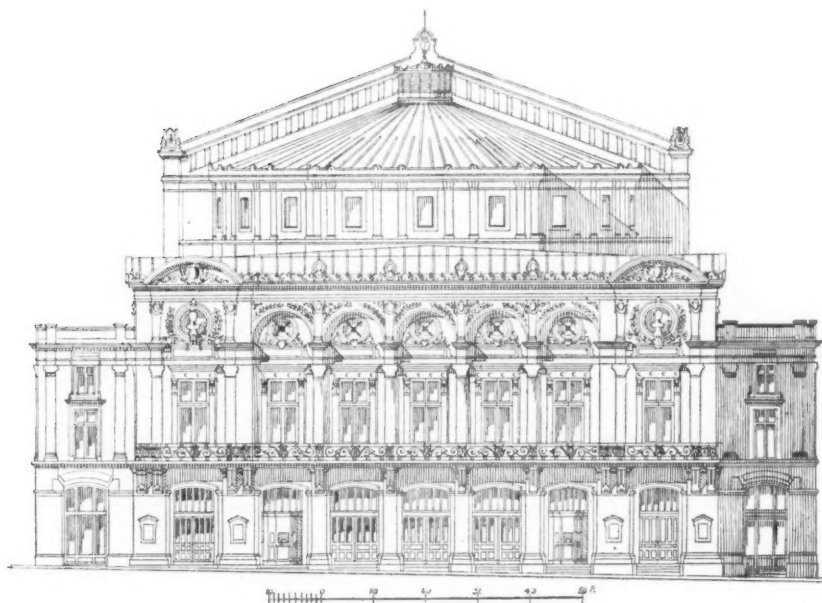


FIG. 11.—MUNICIPAL THEATRE, RHEIMS.

a certain extent you could almost say the same of Daly's Theatre, in Cranbourne Street, which has many advantages of plan, construction, and equipment; but, again, it can surely not be considered as a suitable home for a revered art. Her Majesty's Theatre stands

head and shoulders above the other West End playhouses; Daly's comes next, then follow a certain number of playhouses which are somewhat above the average, like the Duke of York's Theatre, and the Shaftesbury, and the Lyric; but surely, none of these can in any way be confused with what we would term a suitable home for the drama. If we glance round the suburban theatres we find a similar state of affairs. No doubt we have many theatres practically planned, but one building alone is likely to stand out among its contemporaries, and that one which, as I have already indicated, is yet in course of construction.

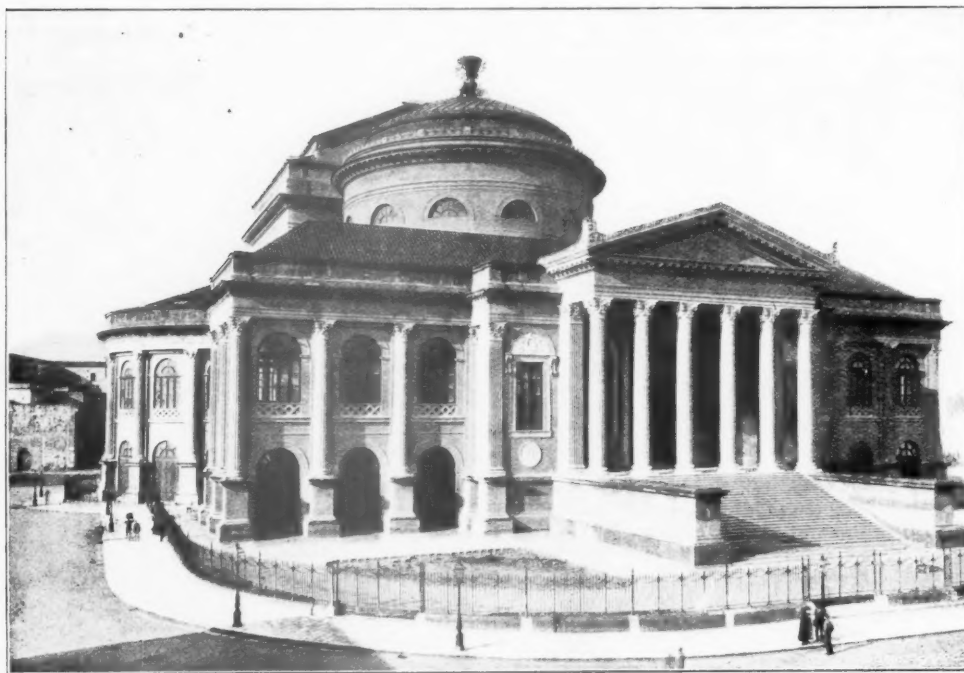


FIG. 12.—MUNICIPAL THEATRE, PALERMO.

I refer to the new Peckham Theatre [p. 186], designed by Mr. Rüntz, the architect of the New Theatre at Cambridge, which, as I have pointed out, stands far above the average provincial playhouse. The Wolverhampton Theatre of the late Mr. Phipps comes next, and though of broad conception in plan, I am afraid its architectural rendering makes it a bad second [p. 185].

After these examples of our private theatres, let us turn to the Continental playhouses, which are built under almost identical conditions, *i.e.* those of a financial enterprise, with the one exception, that the general public demand that the play should be suitably housed, and some attention paid to architecture. No doubt financial reasons also here compel the architect to limit his expenditure in the architectural rendering. But, in conception, in outline, and in planning, some of these buildings take a very high position, and even in their architectural treatment merit considerable attention. The New Theatre at Berlin, which only seats an audience of 800, is a good instance of a playhouse which has been placed on an awkward site, and yet in every way accords with the requirements of the drama. The Lessing Theatre, in the same city, is another instance; and so is the New Theatre at Munich.

Other instances can be cited; but as I have only selected the best examples of Metropolitan and provincial theatres in England, so do I limit myself to naming a few examples of the

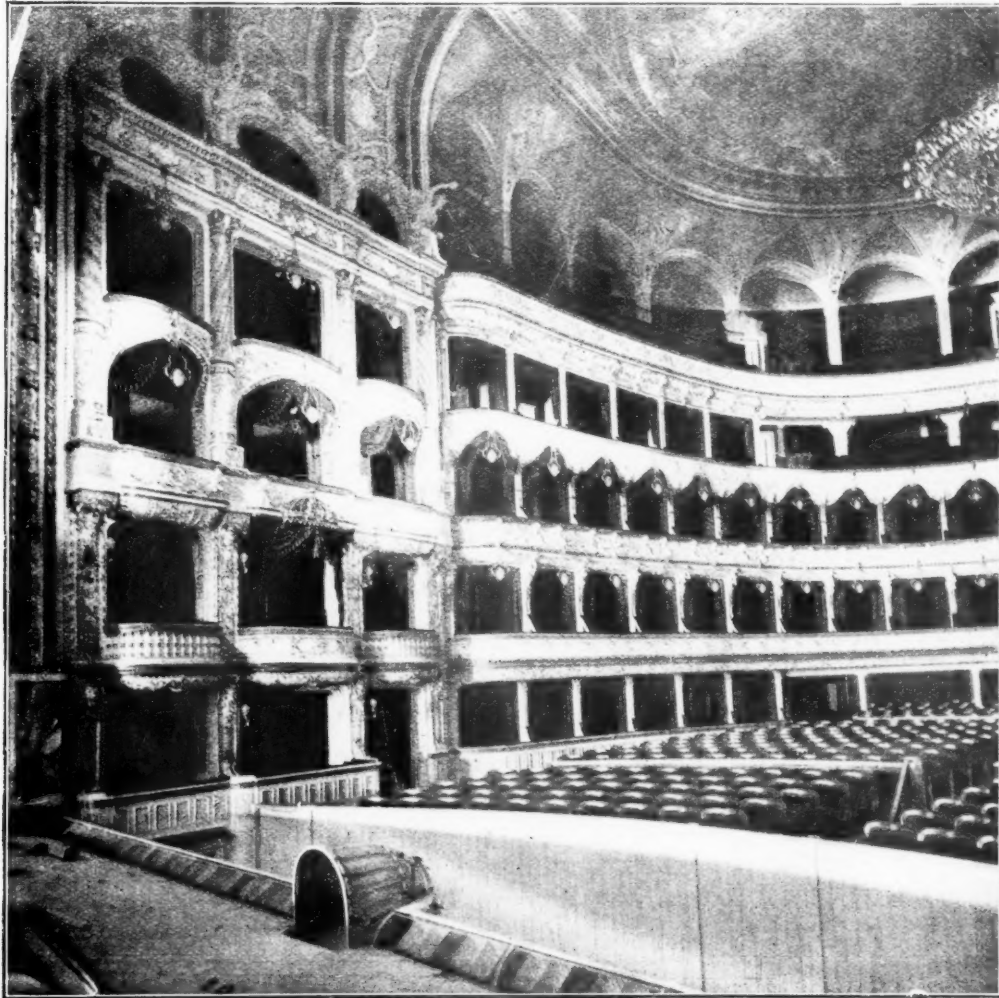


FIG. 13.—AUDITORIUM, MUNICIPAL THEATRE, ODESSA. (From *Modern Opera Houses and Theatres*.)

first order from the Continent. Everywhere, however, both in England, where we have no demand for good architecture, and no reverence for the drama, and on the Continent, where both demand and reverence exist, it is evident, in the case of the private institution, that the architect is cramped, and this even where the excellence of his intention is obvious. In the rendering of a private theatre it seems impossible to give the building the full dignity it deserves with the limited funds of private enterprise.

EXAMPLES OF MUNICIPAL, SUBSCRIPTION, AND ENDOWED THEATRES.

Let us now turn to examples of Municipal, Subscription, and Endowed Theatres, irrespective of their actual origin by gift, the subscription of ratepayers, or otherwise, and independent also of the fact that the theatre may or may not be used sometimes for the presentation of

opera and other forms of entertainment. To begin with, we have at Stratford-on-Avon what I shall term a "subscription" theatre, which in every way accords with the special requirements of being a monument to a great poet, and a home for the drama with which he was associated. It is true that even here the funds were not lavish, but there were none of the cares of a private enterprise, and none of the usual difficulties of site. The 20,000*l.* spent on this memorial may seem a small figure, but it amply sufficed to cover the requirements and give ac-

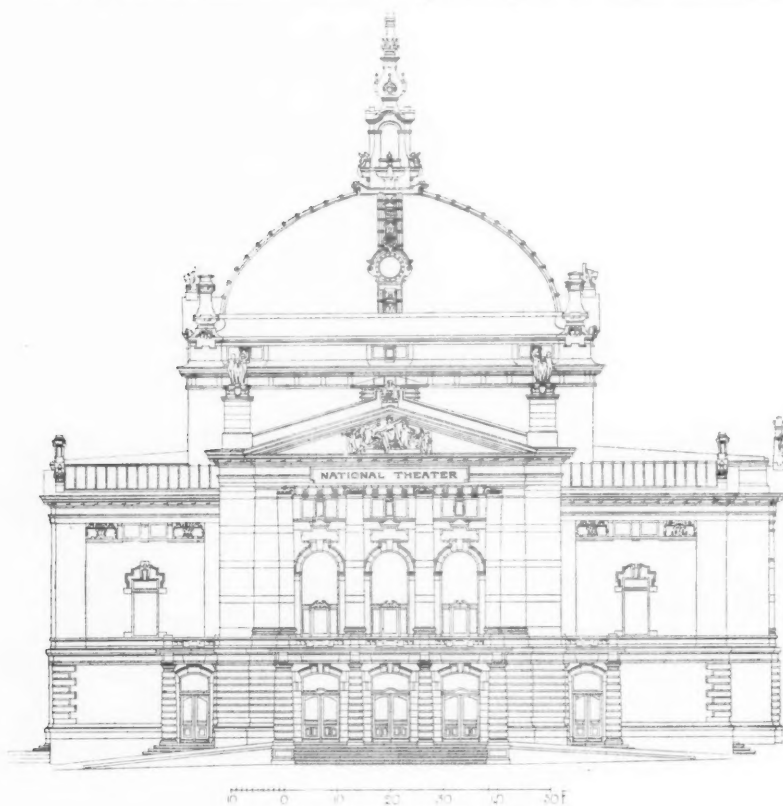


FIG. 14.—NATIONAL THEATRE, CHRISTIANIA.

commodation to the small audience for which it is intended. A visit to this theatre is most pleasant, both for the admirer of the drama and for the architect, and for once we find that every possible care has been taken to invest a building with due dignity, and with due regard for its association. Now on the same basis we find many interesting playhouses abroad. There has been no question of solely giving the maximum number of seats for the minimum amount of money, no question of cramping the site, and the design, to suit the exigences of commercial enterprise. The endeavour has been to provide a locality with a suitable home for the drama, and at the same time to erect a monument which shall become the pride of the community to which it belongs. Take Heinrich Seeling's three municipal theatres at Halle, Bromberg, and Rostock—towns with populations of 82,000, 36,200, and 39,300 respectively. Consider the sites and the general conception. Then look at the small municipal theatres of Salzburg, in Austria, erected by Messrs. Fellner and Helmer; or their municipal theatre in Zürich, or any other of the municipal, subscription, or endowed

theatres which are illustrated on these walls. Remember, too, the beautiful monuments, such as the Amsterdam Subscription Theatre, with regard to which, however, I should emphasise the fact that it is devoted alike to opera and drama; and the Prague Theatre, and among others, going as far south as Palermo, in Sicily, or as far east as Nishni-Novgorod and Tiflis, in Russia, or stepping over the boundary and going to that "barbarous" country of Siberia, we find that even Irkutsk has also its beautiful municipal establishment which in

every way accords with the dignity of the drama. Further, I have referred to the People's Theatre, which is entirely the result of small subscriptions or donations. There is the People's Theatre at Worms, which was erected when that town had 30,000 inhabitants. Is not that building in every way suited to the presentation of plays? Or take the subscription theatres which are primarily due to the efforts of donors intent on

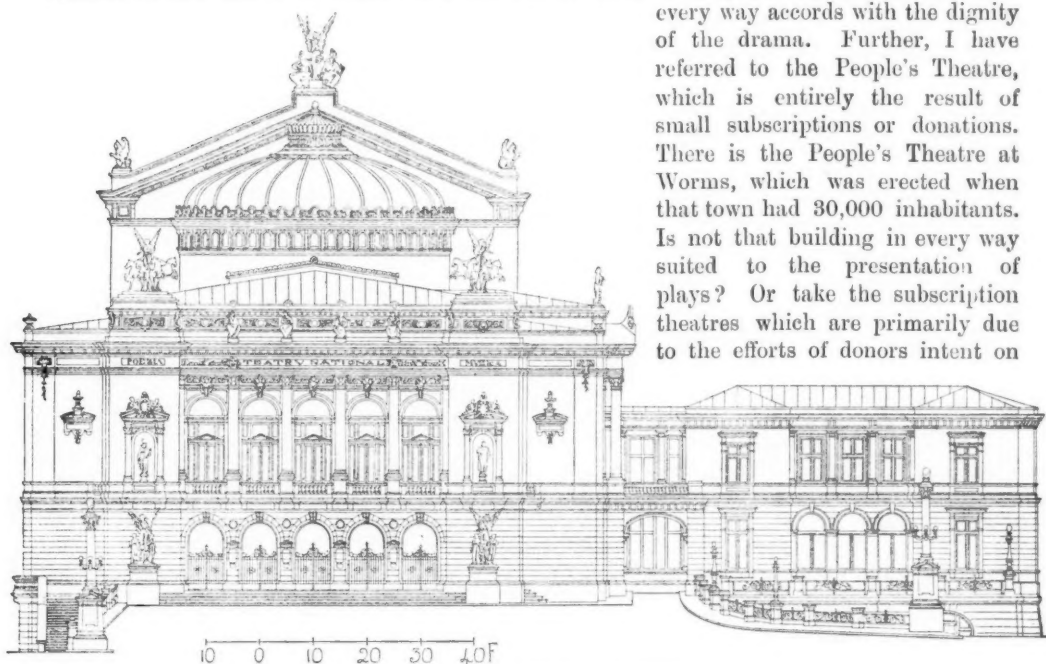


FIG. 15.—NATIONAL THEATRE, BUCHAREST.

furthering some special cause, like the various national movements. There is the German Theatre at Prague, and the German Theatre at Vienna. Everywhere we have the same story, that freedom from monetary anxieties, reverence for the drama, and the demand on the part of the general public for the suitable housing of that art, as well as for good architecture, result in playhouses which fulfil both ideal and practical requirements in every way. I cannot attempt any description of the examples that I have here mentioned, and in reality the drawings on the walls and the many photographs seem to me to explain everything. As I have said before, it is not my ambition to go into detail as regards the individual merits of buildings, their construction, or their equipment, and, with one or two exceptions, I wish only to draw attention to the circumstances under which the drama is housed. I will, however, again point out that of course where theatres have to fulfil the double purposes of an opera house and a dramatic house, the results, as far as drama is concerned, can never be so satisfactory as where the building is specially erected for a single purpose alone. This remark applies more particularly to such magnificent buildings as the New Theatre at Dresden, which is primarily an opera house, though grand drama is also presented within its walls. It refers also to playhouses like that of Odessa. But, in spite of the disadvantages of proportions and dimensions, the Municipal, Subscription, or

Endowed Theatre which fulfils the double purpose of opera and drama is certainly a more fitting home for dramatic art than the private theatre I first referred to.

EXAMPLES OF COURT AND GOVERNMENT THEATRES.

Having dealt with examples of the Private, the Municipal, the Subscription, and Endowed Theatres, I cannot but refer to instances of the Court and National institutions, the more so as it is among the latter theatres that we have the most magnificent home for the drama extant. This example, the Vienna Court Theatre, better known as the "Hofburg," takes the leading place among all dramatic houses. It is the greatest monument of the kind that has ever been erected; it is a Court playhouse in the fullest sense of the term: it is the property of an Emperor. It is the recognised centre of the drama of the Teutonic

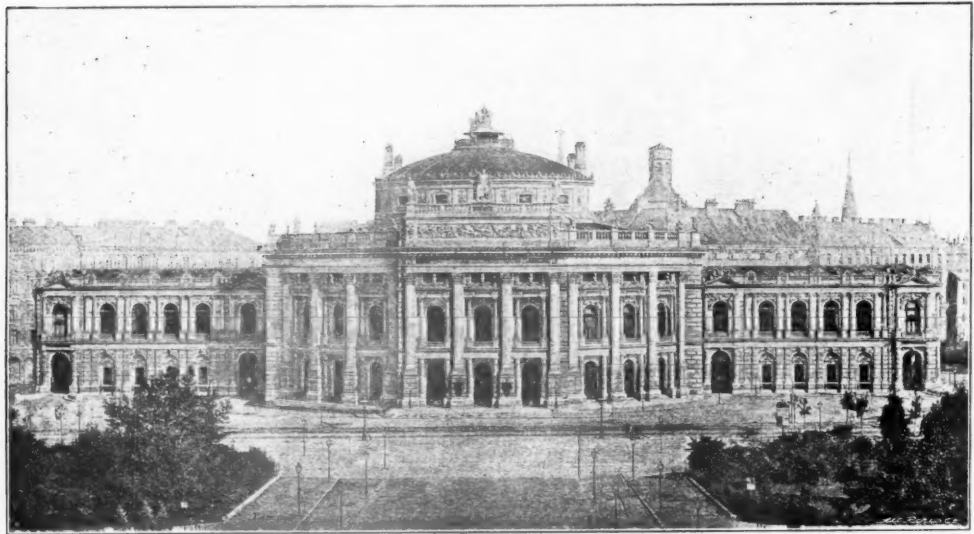


FIG. 16.—VIEW OF COURT THEATRE, VIENNA.

tongue. It can be entered for the low price of sixpence. It is the great monument of the Austrian nation, and there is no modern building to which any community points with greater pride than this Court Theatre. Nor have they erred in their judgment, for, as an example of technical skill brought to high perfection, it is the foremost home for the drama that has yet been created, both from the artist's, the architect's, and the actor's point of view. As this building embodies everything that is suitable to a home for the grand drama (and I use the words "grand drama" advisedly, for the auditorium is on too large a scale for the chamber play) I have been at pains to put before you a very complete set of drawings illustrating the structure.

These drawings, again, tell their own tale; but, owing to the remarkable position occupied by this playhouse, I may be excused for calling attention to some of the principal features of the design, and reminding you that the structure is the outcome of the combined efforts of Gottfried Semper and Baron Hasenauer. The plan and the general lines of the design embody the results of Semper's long study of the question of so-called radial planning, whilst the decoration and equipment give expression to that wonderful delight in characteristic detail and ornament in which Baron Hasenauer excelled. Semper's experience on the

Dresden theatres formed the stepping-stone for the general conception, and Baron Hassenauer's experience in the decoration of the great Vienna Court museums also stood him in good stead.

Now, apart from the ideal surroundings of this structure, which is situated on one of the most beautiful boulevards of the Austrian capital, it is the segmental treatment of the façade and its two wings which at once strike the eye and give this playhouse its individuality. The wings, it is true, are due to the special requirements of the site and the desire to add to the importance of the block; but the segmental treatment is solely the outcome of the system of radial planning referred to. Then it will be noticed that the general grouping is remarkable

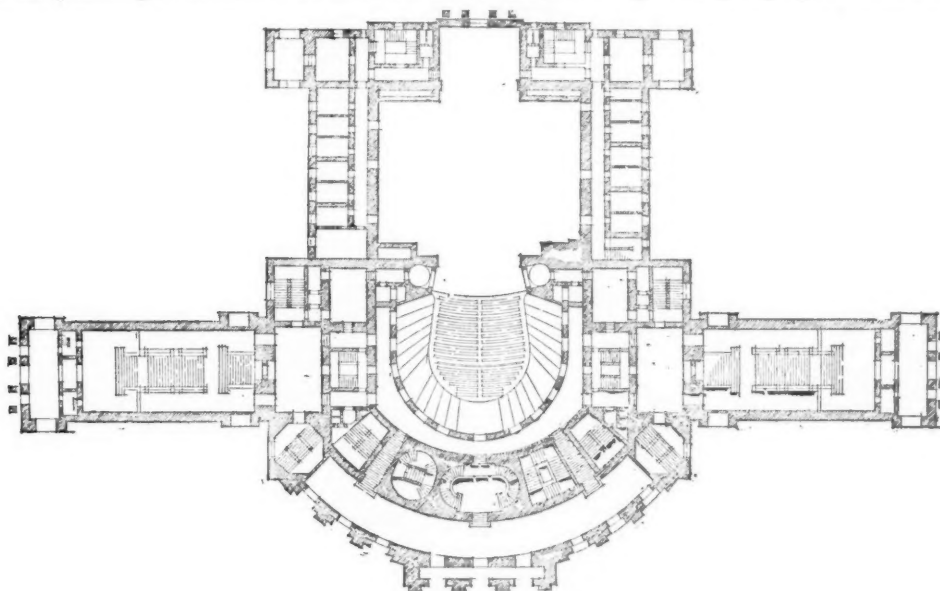


FIG. 17.—SKETCH PLAN, COURT THEATRE, VIENNA.

for the rational manner in which the exterior expresses every part of the interior arrangements. This characteristic is likewise very evident in the rendering of the principal façade.

In the interior, the segmental *foyer* is certainly the chief feature, and it is to be observed that the same formation is given to the grand vestibule and also to the minor lounge which is attached to the third and fourth tiers. As regards the conception of the grand *foyer*, with its simple grouping of tiers of pilasters, its exquisite colour-study and decoration, it is impossible for me to say more than that, with the aid of brilliant workmanship, perfection has been very nearly achieved. Another notable feature is the manner in which the two grand staircases rise from the street level to the first tier in one broad flight.

In the auditorium, again, I would call attention to the prominence given to the royal boxes in the proscenium, and the central state box. The careful and varied decoration of the box divisions is remarkable, and in the ceiling there is a skilful blending of semi-relief work, with painted surfaces, which has a note of originality.

In its construction the building is remarkable for the extensive use of iron and steel in the containing walls of the auditorium, which are practically composed entirely of metal plates, fitted together in such a manner that the intermediate spaces are used as ducts for ventilation and warming. One of the characteristics of the Hofburg Theatre is the thorough way in which these and other technical appliances, both for the stage and auditorium, have been

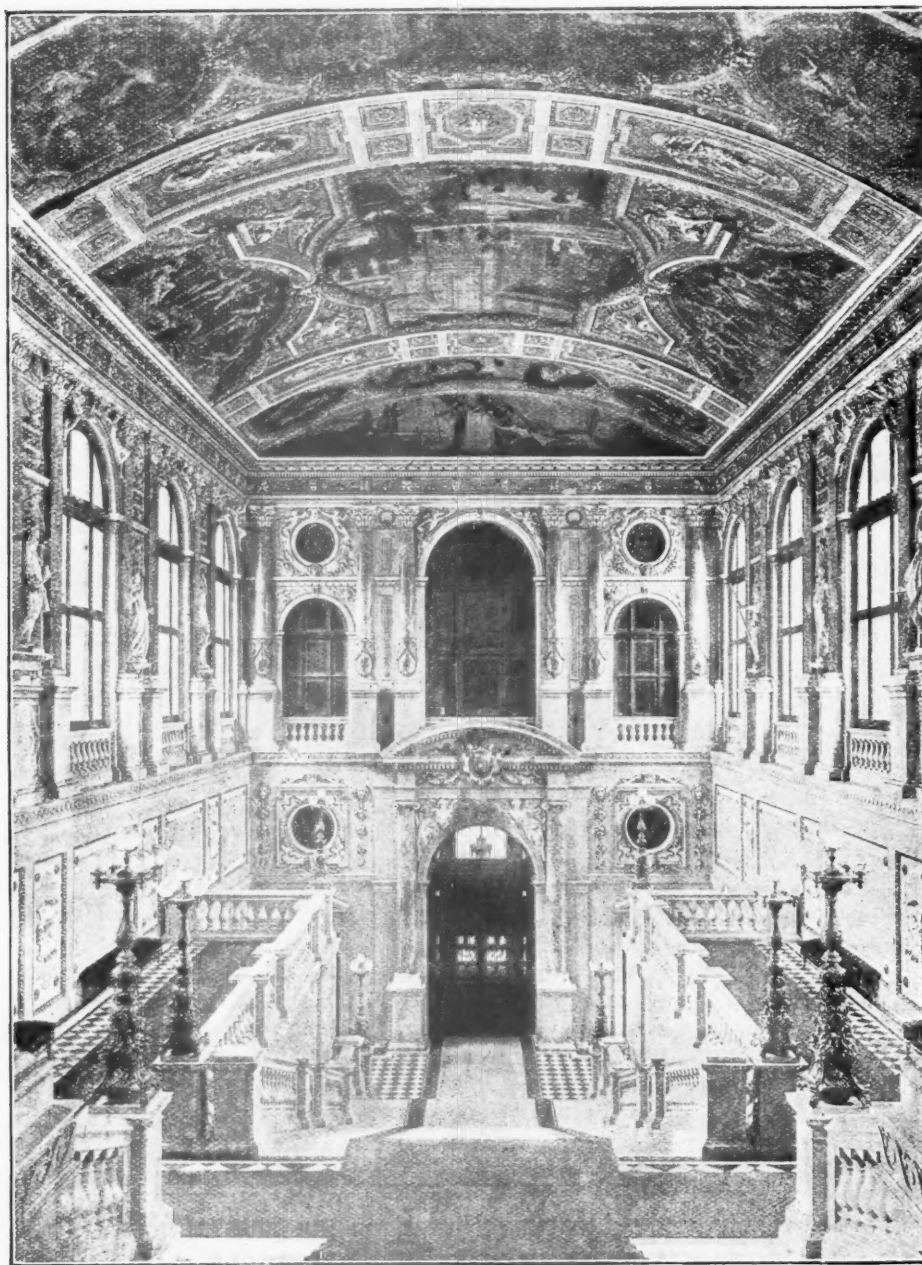


FIG. 18.—A GRAND STAIRCASE, COURT THEATRE, VIENNA. (From *Modern Opera Houses and Theatres*.)

elaborated. Everything that modern ingenuity has been able to discover is utilised in the block with more or less success, and in no part has the engineer's work been hindered, as is frequently observed in other theatres where architects have disregarded the requirements of the allied professions.

In conclusion, let me repeat that the Vienna Court Theatre, erected at a cost of nearly 550,000*l.*, and planned to hold an audience of 1,475 persons, is indeed a most elaborate and wonderful structure. Taken as a whole, the architectural rendering is of the highest order of art, and more nearly approaches perfection than in any other such building erected during the present century. This theatre offers a striking instance of that high standard of construction which I consider suitable for the housing of the drama.

CONCLUSION.

Now this is the only example of a true home for the drama of which I have attempted to indicate some of the main features of the design, for the simple reason that it embodies the highest standard of a dramatic home that the world possesses. As I have said, it is a Court theatre owned by a monarch. I have spoken of the Municipal theatre, the Subscription theatre, and the Endowed theatre, and I have called attention to illustrations of different examples of these individual classes. It is all-apparent that we cannot expect from the Private theatre what the other classes of structure give us; on the other hand, our institutions are such as to make it highly improbable that we shall, within reasonable time, have either a Court theatre or a State theatre, and, with a few exceptions in our most go-ahead cities in the north, it appears most unlikely that we shall soon see the Municipal theatre. May I, then, ask if it is not time to consider the question of Subscription and Endowed theatres seriously? If we subscribe to the erection of picture galleries, and the homes of other arts, why can we not subscribe for the theatre? If we endow museums and libraries, which are to aid in our education and afford us beneficial recreation, why can we not similarly endow the theatre? If we wish to erect monuments to mark the culture and prosperity of our times, why should they not take the form of playhouses? And if it is the universal desire that facilities for education should be given, why limit our gifts to the collection and distribution of books, or the collection and presentation of art treasures, when words on the stage properly spoken, in suitable surroundings, produce a far greater impression on the mind than any amount of book-reading or the study of collections? As I have said, the spirit which pervades our Government at the present time, and will pervade it for some time to come, banishes all hope of a State theatre, and I do not think there is any likelihood of our Court contemplating the erection of a playhouse. As there is but slight chance of having a Municipal playhouse, why not, as with so many other institutions by which England has become great, let the citizens take the initiative themselves, and, either by subscription or through endowment by the wealthier members of the community, give us that high standard of playhouses which we should rightly long have had? Surely the architect who writhes as he sees the many theatres from which every vestige of the feeling of Art is absent, should help to his very utmost in any movement towards providing us with better homes for the drama, structures which should at the same time become some of the most decorative features of our cities. Failing Government or municipal action, surely the Subscription or the Endowed theatre will lead soonest to this end. And hence may I conclude by urging that the architect with his great influence among all manner of men should advocate the Subscription and Endowed theatre—the only practical road at the present time towards the drama being suitably housed with due dignity and with full regard to the possibilities of architectural design.

I should like to add that in advocating the Subscription and Endowed theatres I am not merely idealising. The matter will soon be brought to a practical issue. Manchester, so long associated with the best forms of dramatic productions—Manchester, the pioneer in many respects regarding the suitable housing of public institutions, is leading the way. Manchester, in all probability, will be the first large centre to have a Subscription theatre in England. A strong executive Committee has now taken the matter up, under Judge Parry; Mr. Hughes and Mr. Alfred Darbyshire being among the moving spirits. The first serious move will be made on Wednesday week at a meeting, with the Lord Mayor of Manchester presiding. There seems to be no lack of enthusiasm. I am sure you will be very pleased to hear of this. It brings us so much nearer the true solution of the question of suitably housing the drama.

DISCUSSION OF MR. SACHS' PAPER.

MR. G. BERNARD SHAW said that he was rather taken aback at being asked to open the debate, because he was not an architect, and, as a dramatic critic, was not in the habit of going to places where there was much architecture. Having been formerly a musical critic, there was one criticism he would like to make upon Mr. Sachs' paper. Mr. Sachs spoke of opera as being something that always required a very large theatre. That was really not more true of opera than of drama. Some of the greatest operas required a small theatre, just as much as certain plays required a small theatre. The works of Spontini, Meyerbeer, and Wagner might require large stages and audiences 3,000 strong; but to perform the operas of Mozart, admittedly the greatest of all operas strictly so called, in a large theatre simply murdered them. Leaving that question, he would consider for a moment the difficulties in the way of getting an endowed or a public theatre in this country. There was a condition of public feeling in England which did not exist in Continental countries. A majority of the ratepayers of England believed, not that the theatre was a Temple of Art and a centre of good, but that the door of the theatre was the Gate of Hell. That put a tremendous difficulty in the way of a proposal to endow a theatre from the rates. To give a practical illustration, he himself was a member of a local governing body in London, occasionally receiving deputations from the public on various subjects. The other day a deputation came up on the subject of the theatre, and that deputation, as usual, consisted of one person. He explained that he proposed to erect a theatre in the parish, and that the local clergyman had appealed to the Ecclesiastical Commissioners, who owned the land on which the theatre was to be built, not to sanction the erection of a theatre on that ground, especially as it would act as a counter-attraction to the Mission Hall. This gentleman was perfectly well aware that the parson's appeal would weigh heavily against him with the Commissioners. He (the speaker) wanted to point out, that while nobody

thought there was anything unbecoming in the Ecclesiastical Commissioners being landlords of a great many public-houses built on their leaseholds, yet it was considered quite natural to appeal to them not to allow the erection of a theatre. A very strong stand should be made against such a feeling, because, though the people who get all their culture and all their moral ideas from the theatre may be very few in comparison with those who get their moral ideas from the churches, it must not be forgotten that modern populations are so enormous that even their minorities are very important. There was another obstacle, *i.e.* that the Englishman believes very largely in private enterprise; and there is a very great deal to lead him to suppose that private enterprise is after all taking good care of the theatre. The recent multiplication of suburban theatres promised to raise the character of the central theatres considerably, because, owing to the excellence and cheapness of the former, the latter would be more and more forced to undertake a more highly skilled and better class of work. The general spread of culture was bringing about a state of opinion in which, for instance, Shakespeare was becoming extremely popular, and was one of the surest draws for a West End manager, not in the old mutilated acting versions, but given as fully and faithfully as time permitted. In fact, the only plays for which an endowed theatre seemed needed were, unfortunately, the very plays with regard to the merits of which there was a considerable division of opinion among the friends of the theatre themselves. Commercial enterprise was taking fair care of Shakespeare and the old school of plays; but when one came to the plays of Ibsen—to the plays of the really modern school—it would be found that the people who wanted to see those plays could not find their theatre. There was wanted for these plays the small theatres which accommodated 800 or 1,000 people. But if any one went to the vestry or to the London County Council and asked them to undertake a theatre to supply that particular want, such a proposal would stand those bodies on

their heads. Accordingly one was thrown back on such small private enterprises as the Independent Theatre, and the New Century Theatre, whose financial possibilities he would not discuss. In conclusion, he would say that, often being revolted at the baseness of the entertainment offered by the private theatre, he would be heartily glad if Mr. Sachs could stimulate the subscription theatre in Manchester, or anywhere else. He only wanted to show one or two of the difficulties he had met with in this particular line of propaganda.

Mr. WILLIAM ARCHER said that he was in sympathy with everything Mr. Sachs had said. But he was in sympathy also with the manager who wished that the vestibule of his theatre should inspire awe and reverence. The fact of so many of our theatres being disguised as gin palaces, or sandwiched between gin palaces, was one of the causes that made it impossible to get people to consider the drama seriously. The effect of an architectural rendering which could give people the sense of going to an entertainment that was not entirely and merely a pastime, would raise the instinctive idea that people formed of the drama. Like Mr. Shaw, he would like to point out some of the difficulties in the way of a subscription or an endowed theatre. A State or a municipal theatre was outside practical politics. As regards endowing libraries, picture galleries, and museums, and not being able to find theatrical endowment, the reason was very plain. The picture gallery and the museum, once established, did not require management: they did their work in simply existing; whereas a theatre had to be carried on, and had to be managed. The theatre was a weapon which might be applied to any possible end. People naturally wanted a certain guarantee as to the end to which this particular weapon would be applied, and it was very difficult to give them that guarantee. Given an endowed theatre, he did not know where he could go for his manager and actors; they would have to be created. The proper kind of plays would have to be guaranteed. Of course there were the old plays—Shakespeare, Sheridan, and Goldsmith; but no theatre could subsist entirely upon these. It was the weak point of the Manchester scheme that the projectors went too much on Shakespeare. If a theatre were not supplied with worthy new plays—the outcome of the life of the day—and did not represent living literature, that theatre was a monument, as Mr. Sachs had said, but not a living institution, and not very well worthy of support. The opponents of these views came and said, "If you do not run the theatre on Shakespeare, where are your plays?" The answer was, that if the theatre were there the plays would be there. Under existing conditions the leading dramatists did not give anything like what was in them, because they knew that if they did not write a play that could run from one hundred to two hundred nights at a West End theatre, the demand

for their plays would die away. If they had a theatre which would treat a play simply as a work of art, and not as an article of luxury, a great stimulus would be given to dramatic creation. Having touched on this matter, he wanted very strongly to protest against a point put by Mr. Bernard Shaw, *i.e.* that it was when one came to exotic writers like Ibsen that one wanted an endowed or a subscription theatre. Now, any National theatre, any endowed theatre, that made Ibsen a plank in its platform would be simply giving away its case entirely. He was not likely to underestimate the value of Ibsen; but it was not in the least with reference to Ibsen that he wanted and hoped for an endowed theatre in England. He thought that, not only in Manchester but throughout England, the idea that Mr. Sachs had mooted was really in the air. The lecturer had shown that the theatre could be, and ought to be, a beautiful and worthy building. The mere realisation of what could be done in the way of theatre construction must bring home to them more and more the absolute meanness, the absolute pettiness and despicableness of London theatrical architecture as it at present existed, and it must kindle the ambition of any one who had any patriotism to see a worthy theatre in the centre of the artistic life of the English-speaking world. The great difficulty in London was, that they had no local patriotism. London was too big to have any local patriotism, and that was the reason why they should probably have some such theatre in one of the provincial centres before they had it in London. But if there was not local patriotism in London, there was imperial patriotism, and a worthy theatre in London would be a political instrument of no small importance. It would be the rallying point for the English-speaking world, to a degree at present, perhaps, unrealised. Perhaps one of those millionaires who seemed to find such difficulty in disposing of their millions might realise that he had here a unique opportunity for founding for himself a mighty monument in building such a theatre. He would be met by difficulties, but they could be overcome by patience and tact. The men existed, the manager existed, the actors existed and could be trained, and the plays would be written. In conclusion, he would say that the endowed theatre was looming ahead. It would probably be the result of either the subscription of a very few people or the donation of one man, and he believed more in the one man than in a number of subscriptions, because it would make such a magnificent monument for whoever seized the opportunity.

The Chairman, in calling upon Mr. Darbyshire [F.], mentioned that he had come from Manchester expressly to be present at the meeting.

Mr. ALFRED DARBYSHIRE [F.], F.S.A., said that he had listened with great interest to the Paper, and was heartily in accord with Mr.

Sachs in all he had said with regard to the housing of the drama. But, unfortunately, he had come to two or three conclusions, and had some unpleasant truths forced upon him while listening. He was conscious that in the matter of theatrical architecture the English people were far behind those of the Continent. We could not produce in England a single architectural triumph in theatrical architecture. He had also arrived at another conclusion—namely, that under private enterprise, or private speculation, we should never reach to the height of the lovely things to be seen abroad. If any one who had not seen those magnificent erections abroad wished to know what true theatre architecture was, and if he would stroll through Trafalgar Square, for instance, and look at the Waterloo site, and think for a moment what could be done there; or, better still, perhaps, if he would stroll up Park Lane until he came face to face with Dorchester House, then he would see what a magnificent result could be produced on two such sites; but he would turn away from both sites, as an architect, with a sigh, because he would know that private enterprise and private speculation never could raise money enough to achieve a result on those two sites. Therefore he was quite in accord with Mr. Sachs as to private speculation. When an architect had to design a theatrical façade, hemmed in by other buildings—when he had no perspective returns, no open space, and was simply cabined, cribbed, and confined, he could do nothing. Therefore, as long as present conditions obtained, theatrical architects would never have the chance of producing anything like what could be seen abroad. What could be done to obviate this, or to get rid of this sad condition? Mr. Sachs had advanced two or three excellent theories. He had talked about what Monarchs, Courts, Governments, and Municipalities had done abroad. It was a simple thing to form a conclusion as to what could be done in England on any of these lines. As to the monarch or the Court, it was quite out of the question. A king like the old King of Provence would be completely out of place. The Government could not do it, because, if it erected a National Theatre in the Metropolis, the rest of the country would rebel at having to pay towards that institution. It would have to extend its theatre work to the principal cities of the empire, and the result would be something enormous in the expenditure of public money. They were therefore driven to the different great municipalities of the country. He was fond of his own native smoke-begrimed city of Manchester, but if it were proposed to levy a tax of a penny in the pound to produce a municipal theatre in Manchester, he was afraid to think what the result would be. They could not even raise money enough to house their works of art, some of which were very beautiful. Mr. Sachs had alluded, curiously enough, to the city of

Manchester, and he (the speaker) had by accident a circular in his hand containing half a dozen sentences. It had been addressed by a number of idiotic enthusiasts, important citizens of Manchester, of whom he was one. The Lord Mayor had been approached, and had kindly arranged to take the chair at the forthcoming meeting. The circular ran:

It has been proposed that a Committee should be formed in Manchester for the encouragement of the representation of Shakespeare's plays, and the support of dramatic art worthy of a great city. You are therefore invited to attend a meeting in the Lord Mayor's parlour in the Town Hall, on such-and-such a date. Mr. F. R. Benson has accepted an invitation to deliver an address on "The Relation of the Drama to Civic Life."

That was a very straightforward and simple little circular; but behind it lurked a fearful thing: they intended gradually to spring the great mine of Municipal endowed theatres, and if the Lord Mayor and principal citizens agreed with them they would take a vote of the ratepayers of the City on the proposal. Referring to Mr. Sachs' mention of the late Mr. Phipps, he would like to pay a little tribute of respect to his memory. Mr. Phipps, under the unfortunate conditions which obtained with regard to theatre architecture in England, that is, being entirely under private speculation and private enterprise, had produced in Her Majesty's Theatre the best thing that could be done under the conditions, and in that theatre, under those circumstances, had left a monumental work.

Mr. CECIL RALEIGH said that his own views as to the lecture were little more than what might be obtained from a magic lantern. He was a working author, and believed most of those present were working architects. He obtained his very humble living by getting a small percentage on the gross receipts drawn at the theatres where his plays were produced. What were his feelings when Mr. Sachs pointed to the Hofburg, Vienna, and told him the ideal playhouse of the world was a place where the audience only numbered 1,500, and the price of admission to the gallery was sixpence! He put it to the Meeting very mildly that he, as an author, knew less about this architectural question than they, as architects, knew about the housing of the Drama. It was purely a question of £ s. d. What did it matter what the theatre was like outside? Any one taking a walk through Trafalgar Square might by-and-by see a perfect dream of a building outside, and it might be said, "Is not that lovely?" but the rejoinder might well be, "Have you seen the play inside it?" A theatre was a building in which plays were to be produced to the best possible advantage, and if the outside consisted simply of four square brick walls it did not matter.

Mr. E. A. Gruning [F.] proposed, and Mr. Thomas Blashill [F.] seconded, a vote of thanks to Mr. Sachs, who briefly replied.



9, CONDUIT STREET, LONDON, W., 12th February 1898.

CHRONICLE.

The Seventh General Meeting.

The gratifying announcement at last Monday's meeting that the Architectural Union Company had voted the sum of £30 for the purchase of books for the Institute Library was greeted with warm applause by the company assembled, and the cordial thanks of the Institute for this generous donation have been entered on the Minutes of the Meeting, and have since been conveyed to the Company by letter. A further demonstration of approval was evoked by the reading of a resolution passed by the Glasgow Institute congratulating the President on his recent election to full Academy honours.

Among the visitors present at the meeting were many whose names are notably associated with the Drama and the Stage, and the well-filled benches testified to the general interest taken in the subject of Mr. Sachs' paper, despite the frank avowal of a dramatic author present, that to his mind, so long as the play was satisfactorily produced, it mattered not a cent that the outside of the building in which it was represented consisted merely of four bare brick walls.

The collection of designs, plans, and photographs brought together by Mr. Sachs had been drawn from every available source, and left scarcely an inch of wall-space uncovered. The display included numerous original drawings of prominent modern theatres, including working drawings by distinguished past or present Honorary Corresponding Members of the Institute, viz.:—M. Charles Garnier (Paris); Baron Hasenauer (Vienna); Herr Ferdinand Fellner (Vienna); Professor Victor Schröter (St. Petersburg); Professor G. Basile (Palermo); Professor Gottfried Semper (Dresden); and Herr von Ybl (Budapest). The collection from which these were taken comprises the materials used in the preparation of Mr. Sachs' work on *Modern Houses and Theatres*, some of the illustrations from which have been reproduced to a smaller scale in the foregoing pages, with the publisher Mr. Batsford's permis-

sion, together with some of the identical blocks used in the work.

The Royal Gold Medal 1898.

At the same Meeting the Chairman, Mr. H. L. Florence, *Vice-President*, in announcing the name of the candidate the Council proposed to submit to Her Majesty the Queen as a fit recipient of the Royal Gold Medal for the current year, observed that the usual course was to make the announcement to the Meeting as a simple statement of fact; but he felt, under the peculiar circumstances of this case, a mere bald announcement was scarcely sufficient. The Council proposed to recommend, as the recipient of the Royal Gold Medal this year, the name of the President, Professor Aitchison, R.A., not only on the ground that he was so well known to the architects of Great Britain, of the Continent, and of the Colonies, but also because he was the representative of that literary art and that liberal culture and knowledge in which, perhaps, the architects of the present day were not the equals of those of some years back. As a further proof of the Council's judicious choice, Professor Aitchison's name had been selected and chosen before the announcement of the latest honour conferred upon him by the Royal Academy. That must be a great gratification to members, and form an additional claim to his many qualifications. As a great deal more as to his qualifications would be heard at the time when the Award was made, it would be unnecessary to detain the Meeting by a long list of his works. Fortunately all were familiar with him, and with his works in architecture and in decoration. Many had been students at the Royal Academy, and would long to see all his lectures collected and printed, and issued in book form, that they might not be the mere passing lectures of an hour, but might remain through the future as a guide—historical, literary, and learned—for the benefit of students, which all were from the day they took up the study of architecture to the last day they practised it. He, therefore, on behalf of the Council, begged to inform the Meeting that they proposed to submit, for the approval of Her Majesty, the name of Professor Aitchison as the recipient of this year's Royal Gold Medal.

The Chairman's announcement was received with hearty applause by the Meeting.

Mr. Wm. Woodward [A.] said that he rose with considerable reluctance to make a few observations upon the announcement—a reluctance increased by the hearty approval with which the name of the President had been received—a hearty approval in which he, personally, thoroughly concurred. He wished it to be understood that his observations were in no way directed at the gentleman who now so worthily occupied the Presidential chair of the Institute. He yielded to

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none in admiration of his conduct of the affairs of the Institute. His courtesy, genial good nature, and perfect fairness had endeared him to all, whilst the charm of his Addresses, clothed as they were in beautiful imagery, clearly elevated the dignity of the Presidential chair. But unless the award of the Medal was accompanied by the concurrence of the general body of the Institute, the Medal itself became a mere worthless bauble. The Charter of the Institute showed that the electorate should be the corporate body; but what was the position in which they were placed when their own President was the nominee for the Royal Gold Medal? It would be almost impossible for those who desired to nominate a substitute to do so with any degree of grace or with any degree of respect to their President. He therefore begged leave to say that the Council had practically usurped the privileges which were intended for the corporate body, and had created a precedent which, in the case of a gentleman less popular than Professor Aitchison, might lead to very unfortunate results. He therefore entered his protest against the proceedings of the Council, and asked that adequate steps should be taken to prevent the creation of a precedent which might be distinctly unfortunate.

The Chairman, in reply, said that, in the first place, this was not an unprecedented occasion. A former President had been proposed for the honour while he occupied the Chair, and had duly received the Gold Medal, as he trusted would happen in this case. In the second place, he would remark that it seemed to the Council that the year of the Jubilee, in which architecture was not specially recognised, was a most fitting occasion on which the head of the representative architectural body should be honoured. He felt convinced that the name which had been proposed was one which, on consideration, would be received with approbation, and that the Institute would feel that the Council under these circumstances had done well.

The Prize Drawings at Allied Centres.

The selection made from the Prize Drawings for the annual exhibition at the various Allied Centres comprises the drawings indicated below, to the number of nineteen strainers. These are accompanied by eleven sheets of Testimonies of Study submitted for the past year's Examinations, including those awarded the Arthur Cates Prize at the June and November Final Examination.

The Royal Institute Silver Medal (Measured Drawings).—Clare College Cambridge (2 strainers), by Mr. Thomas Tyrwhitt (under motto "Clare"), awarded the Medal and Ten Guineas.—Thaxted Parish Church (2 strainers), by Mr. Cyril Wontner Smith (under device of a Flower), awarded a Medal of Merit.

The Pugin Studentship.—Measured Drawings and Sketches (3 strainers), by Mr. Charles de Gruchy, awarded Medal and £40.—Drawings and Sketches (1 strainer), by Mr. Benjamin Bower, awarded Medal of Merit and Five Guineas.

The Tite Prize (Subject: Design for a Villa and Ornamental Garden).—(3 strainers), by Mr. John Stevens Lee (under motto "Andante"), awarded the Tite Prize.—3 strainers by Mr. Thomas A. Pole (under motto "Heather"), awarded a Medal of Merit and Ten Guineas.

The Grissell Medal (Subject: Design for a small Country Church).—1 strainer by Mr. Harbottle Reed (under motto "Stavekirke"), awarded the Medal and Ten Guineas.—2 strainers by Mr. W. Stanley Bates (under motto "By Lamplight"), awarded a Medal of Merit.

The Aldwinckle Studentship.—Measured Drawings and Sketches (2 strainers), by Mr. James B. Fulton, awarded Studentship and £50.

Final Examination: Testimonies of Study.—5 sheets by Mr. Percy Morris [*Cates Prizeman* June 1897], and 2 sheets by Mr. Laurence Hobson [*Cates Prizeman* November 1897].

Intermediate Examination: Testimonies of Study.—4 sheets by Mr. F. W. Newman, and 4 sheets by Mr. J. E. Franck.

The drawings are at present on view at Birmingham, under the charge of the Allied Society of the district, where they remain until the 19th inst. Thence they will go to Newcastle, and then to Nottingham, Sheffield, York, Leicester, and the other Societies, remaining about a week with each.

Lectures at Carpenters' Hall.

During February and March the annual course of lectures on matters connected with building will be given at Carpenters' Hall. On the 21st February, Professor Silvanus Thompson, F.R.S., will lecture on "Electric Motive Power"; on 28th February, Professor T. Roger Smith [F.], on "Some Notable Buildings in France"; on 7th March, Mr. Lewis F. Day, on "Wood-carving: Its Design and Practice"; on 14th March, Professor Banister Fletcher [F.], on "Architecture versus Building"; on 21st March, Dr. Longstaff on "Municipal Control of Buildings." The lectures commence at 8 p.m. A certain number of cards of admission have been placed by the Court of the Worshipful Company of Carpenters at the disposal of the Secretary of the Royal Institute.

Art Metal Exhibition.

An Exhibition of work in iron and other metals will be held during the month of June at the Royal Aquarium. In connection with it competitions in design and handicraft are announced, and gold, silver, and bronze medals are to be awarded. A large number of influential members of the Institute are on the Council of the Exhibi-

tion, which promises to be one of great interest. Mr. Edgar S. Shrubsole, Royal Aquarium, Westminster, will furnish all requisite information as to the competition.

"Modern Architecture."

In reference to the review under the above heading in the last issue, Mr. Statham writes:—

Mr. Caws is perfectly right in saying that the above title is too large for the extent and scope of my book. I wished it to be called "Lectures on Modern Architecture," which would have ex-

pressed exactly what it is; but I have found that publishers have a great dislike to the words "Lectures" or "Essays" in the title of a book, regarding them (rightly or wrongly) as expressions unattractive to the purchasing public. After trying for some days to formulate a title which should precisely express the scope of the book while avoiding the obnoxious word "Lectures," I could think of nothing which was not too lengthy and involved, and therefore had to fall back on the simple title adopted, as the only one available.

The New Presidential Badge of the Northern Architectural Association, recently presented by Mr. William Glover, Vice-President of the Association.



REVIEWS. LXVI.

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CHIPPENDALE FURNITURE.

The Chippendale Period in English Furniture. By K. Warren Clouston. With illustrations by the author. 4o. Lond. and New York, 1897. Price 21s. [Messrs. Debenham & Freebody, Wigmore Street, W.; Edward Arnold, 37, Bedford Street, Strand, W.C., and 70, Fifth Avenue, New York, U.S.A.]

This is a very welcome addition to the somewhat scanty literature of this time; for though much has been written in a fragmentary way about the styles of various makers, yet Mr. Clouston is perhaps the first to collect the scattered threads and to deal sympathetically and consecutively with this most interesting epoch. The book is written with the knowledge

of an expert and the enthusiasm of a collector, and to all who are interested in the very fascinating study of eighteenth-century furniture it will be of the greatest value and assistance.

Mr. Clouston places Chippendale in the forefront of furniture makers and designers, and though his work at the time was little thought of and hardly recognised, yet now it holds almost a unique position. Dealing with it seriatim, from his book *The Gentlemen's and Cabinet Makers' Director*, published in 1754, illustrations are given of nearly every article described in detail; and in reading it we cannot help admiring the wonderful power Chippendale possessed in combining the seeming incongruities of the French, Gothic, and Chinese styles which he so greatly favoured, in making out of them harmonious and pleasing pieces of furniture, and imparting to them a sym-

metry and dignity entirely their own. We see how he obtained his effect from outline and carving only; for though inlay and painting had long been in use, he discarded them altogether and worked in the solid mahogany.

One almost gathers that he originated a style peculiar to himself, and perhaps hardly enough stress is laid upon the fact that he merely carried on existing traditions and clothed them in fresh detail of his own, or borrowed from other countries. In his chairs, for which he will always be noted, the so-called cabriole leg, and the broad seat and back, which were always his strongest features, had been in use in England for more than half a century; and for years chairs, almost identical in outline with his, had been made by unknown men all over the country, though their detail was derived from a different source. His Chinese chairs, based upon the fashion introduced by Sir William Chambers, with square underframing and rails, are similar in construction to those of the earlier Jacobean period, and much existing work that now passes for Chippendale, and bears the impress of his time and the stamp of his detail, shows how loth the makers were to lose hold upon the traditions of the past.

Mr. Clouston calls Chippendale the master craftsman of the century, and the pioneer in furniture-making of his time; but it is difficult to get over the fact that many of the pieces designed in his book were never executed, and that it is almost impossible to identify any of the other designs with existing furniture. That he was a most able craftsman, a superb carver, and a clever and ingenious draughtsman every one will admit; but it is open to question whether it is right to attribute to him the originating of a style that now bears his name.

At this time the country was full of excellent cabinet-makers, and the taste for everything of the new or French fashion was in the air, and by publishing a book upon work with which doubtless many of his contemporaries were fully conversant, Chippendale has gained a reputation and notoriety which perhaps is hardly deserved; for though he crystallised the floating ideas of the day and published them as designs, yet he certainly cannot lay claim to their entire originality.

The chapter on Chippendale's contemporaries, with the copious explanations and illustrations taken from the various "Companions," "Directors," and "Guides" published by them, is extremely interesting, and shows how much they were influenced by Chippendale's work; but, with the exception of a few men, Mr. Clouston does not allow them much merit, though it is more than probable that the bulk of the beautiful examples remaining at the present day were executed by them.

One of the special branches of Chippendale's family was the carving of mirror frames and girandoles, then in very great repute. They were gene-

rally made in pine, and heavily gilt and burnished in parts, and, though his father before him had made a name in this connection, they were perhaps the earliest kind of work to which he devoted his attention. His were almost entirely French in character, and, though wonderful as masterpieces of execution, and sometimes very beautiful, cannot claim much originality.

His contemporaries and successors, Darley, Lock, the Adam Brothers, and Heppelwhite, have given us mirror frames, which Mr. Clouston illustrates, far exceeding these in simplicity of design and refinement of decoration, and certain to maintain their reputation in any age.

Full justice is done to the wonderful ability of the Brothers Adam, and to Robert especially, who was perhaps as great a designer of furniture as any one in the century. The strict formality in his designs can be traced to his classical training, and researches with his brother in Spalatro; for, though a strong classic influence ran through the century, to the Brothers Adam must be attributed the credit of having introduced the elegant refinement that marks the furniture of their time.

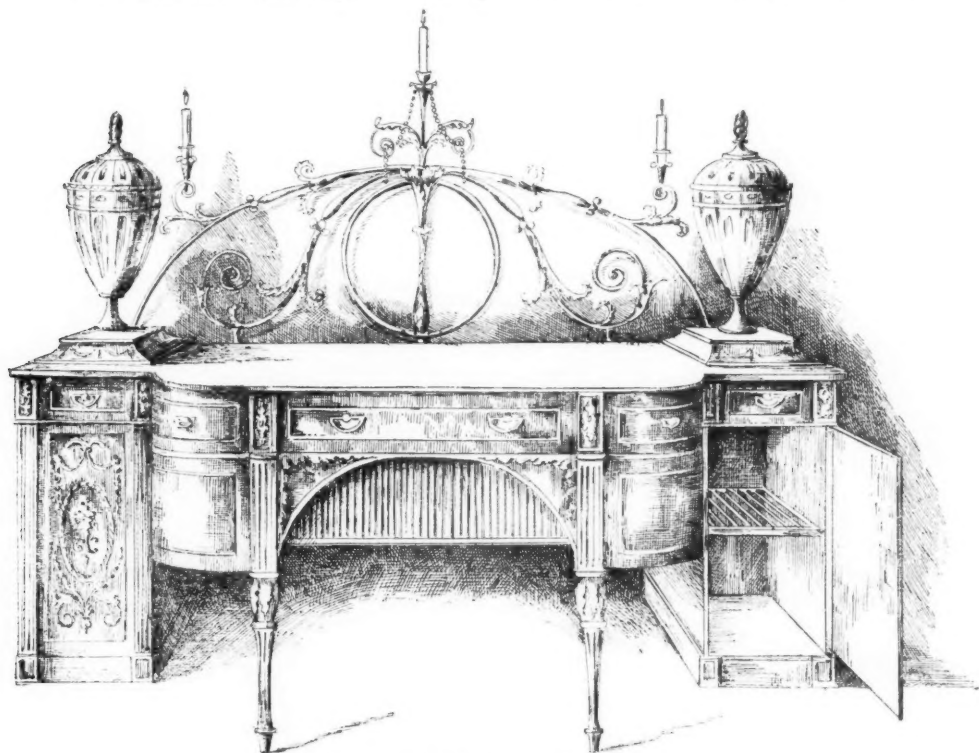
As Mr. Clouston says, their name was so far-reaching that hardly a house of any pretension was built or decorated without their co-operation. They not only designed the furniture, but the metalwork, silver plate, cups, vases, and candlesticks, and even the knives and forks—articles which bear evidence of their scholarly refinement of design and execution. They worked a great deal in connection with Pergalesi, Cipriani, and Angelica Kaufmann, the first-named of whom rendered Robert Adam great assistance both in making many of the beautiful designs in his books and in carrying them into execution. Many architects published works of their designs for decorative fittings and furniture; amongst them N. Wallace in 1771, W. Thomas in 1783, and George Richardson, the one who most nearly approached Adam; all of whom rendered the greatest assistance in educating and forming the public taste of the time.

A most interesting chapter is devoted to Thomas Shearer and the work of the Society of London Cabinet Makers, who published a book of prices in 1788, giving the working cost of the various articles of furniture then in vogue. Many illustrations and particulars are given of the furniture they made, and amongst others of the wine tables and carriages, which then formed no unimportant adjunct to a gentleman's establishment. Their form was invariably semi-circular or horseshoe; around the outer side the guests were seated, and the wine carriages, balanced by a weight, travelled round the inner edge; the mahogany bottle cases were provided with high metal or wooden shields, to keep the heat of the fire from the wine, for the ends of these tables folded up to allow of their being

pushed close against the sides of the mantel-piece, and a running curtain was hung on a rail across the back, should the heat of the fire become too great.

Shearer was amongst the first to recognise the value of satinwood, which he used either solid or veneered, and also that of many other rare woods for inlay and marquetry, though never to the extent that Sheraton did, and only in a more

Heppelwhite may perhaps be entitled to be called the originator of a style, as there is a distinctiveness and character about his work, and a pre-eminently English feeling that makes it stand out from that of the many cabinet-makers who were his contemporaries. His work is altogether lighter and less cumbrous than that of Chippendale, and though perhaps lacking the power of invention and dignity of appearance so



SIDEBOARD WITH VASE KNIFE-CASES. (Sheraton.)

or less tentative and experimental way. He revelled in the most delicate and intricate mechanism in his furniture, and economised his space in the most extraordinary manner, the outsides of some of his pieces giving no clue whatever to the multiplicity of their contents. Shearer, perhaps, was the one man who was not carried away by the prevailing taste for the French style, and, as Mr. Clouston says, "he kept to his aim of providing good solid furniture for everyday people, which though never rising to the highest beauty of which the style is capable, is yet singularly devoid of the least attempt at show or ostentation." His furniture is practical, sensible, and ingenious, and always worthy of admiration

associated with the work of the latter, yet, without doubt, his is the one style that had more to do with influencing the taste of the day than any other. He published, like his predecessors, a *Cabinet Maker's Guide*, which, being a sort of trade catalogue and more or less like theirs, was distributed all over the country, and much beautiful furniture was made from his designs; hence it is that one finds so frequently instances of tables, cabinets, and chairs owing their outline and conception to one common source, but varying greatly in execution and detail. His name will always be associated with the shield- and heart-shaped back chairs with the straight tapering legs, for though he still occasionally adhered to the traditional cabriole leg, yet his

preference lay for simpler and more direct forms.

He also greatly favoured the employment of painted and japanned work to harmonise with the coloured decoration of rooms, and his chairs especially were sometimes done in this way, giving, as he himself says, "a rich and splendid appearance to the minuter ornaments which are generally thrown in by the painter." Perhaps when new they might have had this effect, but the examples one sees occasionally in old country houses retain but little of their original grandeur, though certainly pleasing in their faded old-world colouring.

The delicately carved husks, or wheat-ears, flowers, and ribands are highly characteristic of his style, and are found in some form or other in nearly all his pieces of furniture. Sofas, tables, sideboards, indeed every conceivable article received his attention, all well designed and artistically executed; and his dressing-tables, corner washstands, wardrobes or "tall boys" are well known, as well as the characteristic little heart- or oval-shaped toilet glasses on the serpentine-fronted stands.

Heppelwhite's furniture is marked by a freedom of line and greater use of curved surfaces, and differs somewhat from the rigid severity of the Adam school, and in its use of inlaid and painted decoration forms a transitional period to that of Sheraton, who followed him.

Sheraton's work is treated in the concluding chapter, and Mr. Clouston has much that is interesting to tell of this master of his craft, for with him furniture perhaps reached its acme of beauty and finish, and sank to nearly its lowest ebb; and it is matter for much reflection that a man who could design and make such masterpieces as Sheraton should at the close of his career deteriorate to positive ugliness and pander to the debased taste of the day. He worked a great deal in mahogany and satinwood, carved and inlaid, and as the fashion gradually changed he resorted to gilded and painted furniture; "cameo panels in grisaille, or the most gorgeously coloured wreaths, flowers, cornucopia, and musical instruments were painted on the chairs and tables, in fact whatever would add to their beauty or enrichment." For all this, in his earlier work simplicity of outline was one of his greatest characteristics, and however elaborate the decoration it always formed and looked a part of the furniture, and did not give the impression of being applied merely for the sake of ornament.

Though the decadent spirit of the age was apparent in Sheraton's later work, it is with the name of Gillow that we associate the close of the fast-dying traditions of the eighteenth century, until it absolutely ceased to exist as an art. As Mr. Clouston tersely points out:

One reason for this lay in the fact that all guidance as regards the interior fittings or furniture of a house was taken out of the architects' hands. The fine wood panelling and architectural mouldings had died, and even mantelpieces, the joy of old architects, were made wholesale by men who had not the faintest suspicion of artistic taste. Wall-papers, furniture, and all inside decoration were left entirely to the unaided judgment of the householder.

Throughout the entire book great stress is laid upon the influence of architecture on interior decoration, and we see how, during the progress of the century, the architect became the chief director in all matters of style, proportion, and arrangement, until eventually a great deal of the actual furniture was designed by him; indeed, it is not too much to say that the classic spirit so predominant throughout the furniture of the eighteenth century is mainly attributable to the influence of architects.

In those days almost every architect of note or position in his profession not only published a book of designs for various fittings and decorations, but was thoroughly conversant with the planning and arrangement of furniture, and was consulted as a matter of course by his clients, who did not venture to decide such important matters without his aid—a great contrast to the feeling with which architects are regarded at the present day!

The illustrations are perhaps the weakest part of the book, and hardly do justice to the dignity of the subject. Though cleverly drawn in pen-and-ink, many are out of perspective, and do not convey the character of the different articles of furniture which they portray. The full-page illustrations showing rooms treated in the different styles are positively painful, and remind one of nothing so much as the advertisements of furniture dealers in the weekly papers. It would have added much to the interest of the volume if photographs had been given of existing examples, such as were found in the valuable loan collection last year at Bethnal Green Museum, or from well-known private collections. Instead of this, most of the illustrations appear to be made-up perspectives from the geometric drawings published in the old eighteenth-century furniture books previously referred to.

E. GUY DAWBER.

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HOUSE SANITATION.

The Dwelling House. By George Vivian Poore, M.D., F.R.C.P. With 36 illustrations. 8s. Lond. 1897. Price 3s. 6d. [Messrs. Longmans, Green, & Co., Paternoster Row.]

After a few preliminary excursions into questions of planning, ventilation, heating, which will be read with interest by the architect, and from which he will very probably gather some useful suggestions, the author passes in the second chapter to the more important part of his work. This chapter, entitled "The Sanitation of the Isolated Dwelling," contains the results of Dr.

Poore's researches on the question of dry methods of sanitation. These are of a thoroughness refreshing amid the too frequent pseudo-scientific attempts that bear on their face evidences of slipshod and incompetent work.

There have been numerous treatises on the advantages of dry methods over our present system of water removal, but none that go to the root of the matter with the biological accuracy possessed by that of Dr. Poore.

The natural processes governing the suggested arrangements are so fully and thoroughly explained as to secure one's confidence in the practicability of the latter, at least from the sanitary point of view; as to their likelihood of securing popular support, we may be permitted to share Dr. Poore's doubts.

A few quotations will give a brief synopsis of this second chapter:

The change which is produced in excrement when mixed with earth, whereby the excrement is humified, i.e. changed to something which is indistinguishable by our senses from ordinary garden mould, or humus, is due to the action of fungoid organisms. . . .

In order that humification may take place, two things are necessary:—

1. The matter must be tolerably dry—absolute dryness checks the process, so does excess of moisture. It is stated that about 83 per cent. of moisture is the amount with which the humifying change is most rapid.

2. The access of air is necessary, because the organisms which produce humification are aerobic, and, as much of the change consists of oxidation, it is evident that the free access of air is essential.

Where pail closets are used

the contents of the pails are removed every morning, and are superficially buried in a furrow such as a gardener makes when turning up the ground with a spade. One must insist that the covering of the excreta cannot be too light, as it is essential for the due humification of the organic refuse that the air have access to the pores of the soil.

But the author considers that

the best method of treating excreta is to allow them to be deposited in the "dry catch," suggested by Mr. Richardson, of Clifton. In this arrangement the seat is raised on two or three steps, and the excreta are caught on a slightly sloping concrete floor; the excreta are freely exposed to the air, and the urine flows away down the slight slope and is caught by an absorbent material, of which the best is garden humus.

With this arrangement no putrefaction takes place. It is not a matter of much practical moment whether or not earth be thrown into the dry catch after the excreta, because the arrangement ensures that offensiveness is reduced to a minimum.

If earth be used, this humification will go on in the catch itself, and the longer such a catch is used the better it will act, always provided that moderate dryness and free access of air are ensured. . . .

If there be cultivable land at hand, and the nearer such land is to the houses the better, I believe the best course to pursue is to bury the excreta daily in superficial furrows.

If there be no cultivable land at hand, then the excreta would have to be taken to a rough shed (sufficient to keep off the rain) and mixed with earth. The process of humifica-

tion would be completed in three months, and the humus thus formed might be used over and over again *ad infinitum*. The great advantage which follows from the scientific use of "dry methods" is the continuity of the process. Nature turns all the excrement to humus, and humus is acknowledged to be the very best purifier of offensive nitrogenous matter which the world affords. The dark humus which is found everywhere, and which provides for all our needs, is nothing but excrement which has suffered a natural transformation brought about by a process which is purely biological. The oftener such humus is used the better it acts, and, further, it slowly increases in bulk. There can be no doubt as to its horticultural value, and if the authority cannot use it, the neighbouring farmers and gardeners will gladly do so. One of the difficulties connected with the dry-earth system is the procuring of earth, but from what I have said it is evident that an initial store of earth sufficient for six months' use, if judiciously, carefully, and scientifically used, would for ever take away the necessity of providing a fresh store.

The best arrangements for indoor earth closets and the dry treatment of urine, by absorption in peat or sawdust, and resultant purification, are also dealt with, followed by some valuable notes on the housing of animals. Dr. Poore supports his views on the sanitary value of surface humification of excrement by evidences of the purity of a surface well in the garden used for this purpose.

The third chapter deals with the disposal of slopwater, and shows that it is quite as easily treated and as valuable as the excrement. The system of filtration gutters adopted would be difficult to make clear without the diagrams provided. The advantages of the naturally intermittent supply are thoroughly explained.

Chapter IV., while containing some interesting statistics, is of less value to the architect, who will doubtless speedily detect fallacies in several of the assumptions and deductions; but in Chapter V. Dr. Poore gets back to his own ground, and goes into the circulation of organic matter with the same knowledge and skill exhibited in the earlier portions of the book, throughout the whole of which it will be found that the problems dealt with are handled with a good grasp and in a refreshing and original manner.

H. V. LANCHESTER.

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BEVERLEY BAR.

The Building of Beverley Bar, by Arthur F. Leach, M.A., F.S.A. The North Bar, Beverley, by John Bilson, F.S.A. Reprinted from the Transactions of the East Riding Antiquarian Society, Vol. IV., 1896.

In the first of these two papers we have what the author describes as "probably a unique specimen of the complete accounts of the erection of a mediæval building still standing." The building in question is the old gate of Beverley, situated not far from St. Mary's Church, and it is described architecturally in the second paper, that contains also a commentary on the information presented in the accounts. The Bar was erected in the year 1109-10 by the Corpora-

tion, which itself superintended the work "without the intervention of any middle-man or contractor," and procured and paid for the materials and the labour as the task required.

From the detailed accounts thus preserved we derive information as to the cost of carriage and labour, and the price of various materials in this part of England at the beginning of the fifteenth century. The actual cost in money of the time seems to have been about £95, and Mr. Bilson has estimated that it would have cost in the present day some £800 or £900. As money at that time may be reckoned at a good deal more than ten times its present value, the comparison would seem to imply that the cost of building is relatively less now than it was in the fifteenth century.

The chief point of interest about the structure in question is, that the material is brick, and the writers emphasize this fact as a new piece of evidence that brick buildings existed in this country earlier than is commonly supposed. Mr. Bilson's paper ends with some valuable sentences on this subject, and he points out that the word *tegula*, which in old lists of prices, such as those published by Professor Thorold Rogers, has been translated "tiles," in reality means almost as often "bricks." There is plenty of evidence that *tegulae* were made and used in England at an early period, and such *tegulae* would be used for walling as well as roofing. It is to be noted that "wall-tiles," equivalent to our "bricks," appear in the price lists as costing only about half as much as "thack-tiles" for roofing, and this difference in price may enable the two kinds of *tegulae* to be distinguished in mediæval records.

Brick-making, at any rate, seems to have been a recognized industry at Beverley at this epoch, for the Corporation make their purchases "from as many as twenty different persons." Some of the bricks used for the jambs of openings are chamfered, and these appear in the accounts published by Mr. Leach as "squynchon"—a word still known in the architectural terminology of Scotland. Only two purveyors furnish these moulded bricks, the preparation of which implied, no doubt, a certain advance in the brickmaker's art.

These two papers are examples of the thorough scientific work that is being carried on under the auspices of local antiquarian societies in so many parts of the country. The material that is being in this way accumulated about mediæval archaeology is both extensive and of the highest value to students of the period. The combination of the study of records with the practical investigation of existing monuments represents the only sound method by which our knowledge can be advanced, and this combination is happily illustrated in the papers here noticed.

Edinburgh.

G. BALDWIN BROWN.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session, held Monday, 7th February 1898, at 8 p.m., Mr. H. L. Florence, *Vice-President*, in the Chair, the Minutes of the Meeting held 24th January 1898 [p. 180 *ante*] were taken as read and signed as correct.

The following members attending for the first time since their election were formally admitted and signed the respective registers—viz.: Charles Busted Fowler [F.], President of the Cardiff, South Wales, and Monmouthshire Society (Cardiff); and Nicholas Fitzsimons [A.] (Belfast).

A letter having been read from the Secretary of the Architectural Union Company announcing that the Company had voted a donation of £30 to the Institute Library Fund, for the purchase of books, a vote of thanks to the Company was carried by acclamation.

A letter was read from the Secretary of the Glasgow Institute of Architects announcing that the Glasgow Institute had passed a resolution congratulating the President of the Royal Institute of British Architects on his recent election as a Royal Academician.

The following candidates for membership, found to be eligible and qualified according to the Charter and By-laws, and admitted by the Council to candidature, were recommended for election, viz.:—As FELLOWS, George Lethbridge [A.] and Edward Thomas Boardman (Norwich); As ASSOCIATES, Laurence Hobson [Probationer 1893, Student 1896, Qualified 1897, Arthur Cates Prizeman Nov. 1897] (Liverpool), William Charles Hulbert [Qualified 1897], John Ormrod [Probationer 1891, Student 1895, Qualified 1897] (Bolton), Duiley Christopher Maynard [Probationer 1893, Student 1895, Qualified 1897], Timothy Honnor [Probationer 1889, Student 1891, Qualified 1897], Harry John Pearson, F.S.I. [Probationer 1895, Student 1897, Qualified 1897], Ralph Henry Morton [Probationer 1890, Student 1894, Qualified 1897], Herbert Shepherd [Probationer 1892, Student 1894, Qualified 1897], William McCulloch [Qualified 1897] (St. Andrews, Fife), John Frederick Duthoit [Probationer 1892, Student 1895, Qualified 1897] (Dover), Henry Albert Collins [Qualified 1886].

In the matter of the award of the Royal Gold Medal for the current year, the Chairman having announced that the Council proposed to submit to Her Majesty the Queen the name of the President, Professor Aitchison, R.A., as a fit recipient thereof, and Mr. William Woodward [A.] having protested against the Council's nominating for the distinction the actual occupant of the Presidential Chair, and urged that steps be taken to prevent such action being made a precedent, the Chairman explained that precedent already existed for the Council's action, and that the Jubilee year was a fitting occasion to honour the head of the representative architectural body.

A Paper, by Mr. Edwin O. Sachs, entitled *THE HOUSING OF THE DRAMA*, having been read by the author, and discussed, a vote of thanks was passed to him by acclamation.

The proceedings then closed, and the Meeting separated at 10 p.m.

Books received for Review.

The Cathedral Church of Exeter: a Description of its Fabric and a Brief History of the Episcopal See. By Percy Addleshaw, B.A. So. Lond. 1898. Price 1s. 6d. [Messrs. George Bell & Sons, York Street, Covent Garden.]
Examples of Greek and Pompeian Decorative Work. Measured and drawn by James Cromar Watt. Fo. Lond. 1897. Mr. B. T. Batsford, 94, High Holborn.

